

# Studies in Worship Music

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*SECOND SERIES*

MUSIC - UNIVERSITY OF TORONTO



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John S. Curwen









*W. J. M. Mally*

STUDIES IN WORSHIP MUSIC.

To  
SIR GEORGE MACFARREN, Kt., M.A., Mus.D.,  
PROFESSOR OF MUSIC IN THE UNIVERSITY OF CAMBRIDGE, AND PRINCIPAL  
OF THE ROYAL ACADEMY OF MUSIC.

With the Affection and Esteem of  
A PUPIL.

# STUDIES IN WORSHIP MUSIC

(SECOND SERIES.)

BY

JOHN SPENCER CURWEN,

*Member of the Royal Academy of Music; Associate of the Philharmonic Society;  
Member of the Musical Association; President of the Tonic Sol-fa College.*

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*"The Church wishes for worship in music, but not for the worship  
of music."*—FATHER HABERL, at the St. Cecilia Congress at  
Mainz, 1884.

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**London :**

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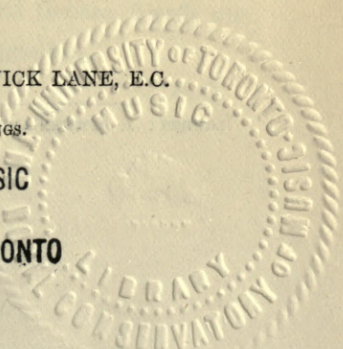
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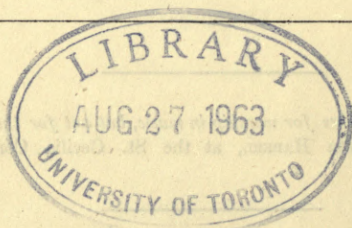




STUDIES IN WORSHIP MUSIC.

(FIRST SERIES.)

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LONDON: J. CURWEN AND SONS, MUSIC PRINTERS, PLAISTOW, E.



# PREFACE.

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THIS Second Series of "Studies in Worship Music" embodies the result of work in this field of enquiry since the issue of the First Series, five years ago. In the truest sense of the word the preparation of these papers has been to me "Study." I have, while investigating, enlarged my own knowledge and sympathies, and I hope that these pages will convince the reader, as they have convinced me, that light is shed upon this great subject of applying music in aid of worship from the most distant and unexpected quarters.

The papers which deal with the work of Rev. T. Helmore, Dr. Bridge, Dr. Stainer, and Dr. Steggall have had the advantage of revision by these gentlemen. The information given in the article on Russian Church Music I obtained at first hand, and in the papers on Moravian and German Protestant Church Music I have to acknowledge the help of several German friends who have read the proofs and made suggestions.

J. S. C.

FOREST GATE, LONDON, E.

*November, 1885.*



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# STUDIES IN WORSHIP MUSIC.

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## THE CHAPEL ROYAL.

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As we step into one of the substantial but very modern houses in St. George's Square, Pimlico, to pay a visit to the "children of the Chapel Royal" and their "Master," the present-day surroundings appear out of keeping with an establishment that goes back to the middle ages. For the "children of the Chappelle" have been attached to the court time out of mind, and they have always had a "Master of Songe" to teach them. In strictness this establishment belongs to no particular place, but is bound to attend the sovereign wherever he may be resident. There are proofs of this in the records of Henry VIII's reign, and in later times George IV used to command the attendance of a select choir of the "gentlemen and children" at Brighton. Originally the children, eight in number, were boarded and lodged at the Royal Palace, and, as the records tell us, had daily amongst them "two loaves, one messe of greate meate, ij galones of ale," &c. They were allowed one servant among them, "to trusse and beare their

harnesse and lyverey in Courte." They also had 4d. a day for horse hire when on a journey with the "King's Chappelle." And when they came to be eighteen, and their voices changed, then "yf they will assente the King assygnethe them to a College of Oxeford or Cambridge of his foundatione, there to be at fynding and studye both suffytyently, tylle the King may otherwise advaunce them."

The power to press singers for the service of the court existed as far back as the time of Richard III, probably earlier. An old document empowers the proper authority "that within all places in this our realme, as well Cathedral-churches, colleges, chappels, houses of religion, and all other franchised and exempt places, as elliswhere, our College Roil at Wyndesor reserved and except, may take and sease for us and in our name all such singing men and children, being expart in the said science of music, as he can finde, and think sufficient and able to do us service."

It requires an effort to dismiss all the picturesque suggestions of this quaint record, and look round the hall of the comfortable nineteenth century house in which we find ourselves landed. The boys, probably to their advantage, long ago ceased to live at the Palace, and they now enjoy the quiet home-life of a private house, under the wing of their "Master," Rev. Thomas Helmore, who has held his office for nearly forty years.

Picture, then, the little party gathered in this front basement room of the St. George's Square house. Down each side of the table sit the ten boys, dressed in a uniform of navy blue, with red cord stripes to the trousers, and crown buttons. At one end of the table Mr. Helmore is seated, and the daily hour of practice—5.30 to 7 p.m.—is about to begin. One boy leaves his place to go to the pianoforte, and the exercise opens with

slow scales, sung to a light accompaniment. This is followed by rapid runs, the key gradually rising until the highest note touched is the C above the treble staff. "Ah" is the vocable used. This "tuning up" over, the boys stand around Mr. Helmore, and sing some Time exercises and Solfeggios from a series of small charts mounted on wood which he holds, one by one, in his hands. For this work, sol-fa-ing by the fixed *do* is used, each boy beating time with his finger. The boys are very ready with theory, as the visitor, who puts them some questions, soon finds. Mr. Helmore is a thorough and laborious teacher. He not only attends to strictly musical points. "New boys," he says, "nearly always, while they are singing, either frown, or hold their heads on one side." And in illustration of the truth of this remark, he points to the newest boy, and rubs the wrinkles from his forehead, calling our attention to the upright heads and bright faces of the rest of the class.

The boys do some pointing out of notes with their own left hands representing the staff, and then begin to practise the service music for the following Sunday. The Psalms for the day are first gone over, the boys singing for the most part one by one. This plan is very thorough. It tests, in a searching way, the ability of each boy, and the critical faculty of the listeners is kept alive from first to last. Mr. Helmore watches the work keenly, joining in from time to time in a sonorous *tenore robusto*, which must have seen great days. The remainder of the service music is next rehearsed.

Afterwards the boys let the visitor hear the graces which they sing before meat, first the ordinary grace, next the Friday grace, and last the Sunday grace. The old canon "Non nobis Domine," which they sing after dinner on Sundays, is, like the rest of these pieces, in

three parts, and sounds very full and harmonious. Then comes some music sung as relief from more severe exercises—the round, “Wind, gentle evergreen,” and Mendelssohn’s “Lift thine eyes,” both pieces showing, in phrasing and expression, the careful training which the boys receive.

Mr. Helmore manages his “children” on the monitor system, four of the boys belonging to that grade, and four others being their fags. This system has always obtained, and up to quite recent times the fags had to black their own boots and those of their Lords. The boys attend the Church Middle Class School at Vauxhall, and go to Battersea Park for cricket and football. They are all sons of London parents, and twice a week they have a half holiday, and go home to their friends. Besides their duty at the Chapel Royal, they sing at the old Madrigal Society, the Western Madrigal Society, and in the Bach Choir. Once a year, on Maundy Thursday, they, and the “gentlemen of the Chapel Royal” go to the large Chapel Royal at Whitehall to join in the service. But the Whitehall choir is quite distinct, and it is only the St. James’s Choir that comprises, *par excellence*, “the gentlemen and children of the Chapels Royal.”

On Sundays the boys appear at the Chapel Royal in a gorgeous uniform. A long tunic of scarlet cloth, reaching below the knees, profusely braided with gold lace, white bands under the chin, red breeches, dark blue stockings, and a trencher cap. This is somewhat toned down by the surplices worn in Divine service. This uniform dates from the time of William of Orange, when great changes in such apparel were made. The tunics are doubtless substitutes for the more ecclesiastical red cassock.

Many good musicians have been reared from the choir boys of the Chapel Royal, among whom the most



prominent at present living is Sir Arthur Sullivan. He was a choir boy from 1854 to 1857, and during this period composed several anthems which were sung at the Chapel. The story goes that after the performance of his first anthem the Dean called him into the vestry, and gave him half a sovereign. Dr. E. J. Hopkins, of the Temple Church, was also a chorister here.

The Chapel of St. James's Palace is a small room, the shape of a double cube, with little galleries at the sides, and the Royal Closet, in three compartments, at the end, and two rows of Collegiate seats on each side running along the length of the building. There are seats altogether for about fifty people. The seats on one side are for members of the House of Commons, and on the other for members of the House of Lords. The Chapel is strictly private, but there is accommodation in the chancel and centre for some twenty-four visitors, who are admitted as friends of the Dean, Sub-Dean, and Priest in waiting, or by orders from the Lord Chamberlain's office. Application for these should be made some days before the Sunday, or other festival.

The place is generally favourable for sound:—the shape of the room, the old oaken wainscot which surrounds it, the position of the choir, which is brought well forward. On the other hand, the galleries and Queen's closet cause a loss of resonance. The organ is sunk in a side wall, and being close to the singers, Mr. Jeykell, the organist, is able to preserve sharp and decisive time. On each side of the aisle stand five boys and three or four men (alto, tenor, and bass), so that the full choir consists of eighteen members all told. But the voices are picked, and the room is small, so that the effect is fully adequate. Indeed, the sound made by this handful of resonant voices is

sometimes astonishing. The congregation are placed so near that it is like listening to a performance in one's drawing-room. Service takes place thrice on Sunday, and each time there is more or less singing. Most impressive, and sometimes most thrilling is the music of this service. The choir contains the best Church singers in London, and their efforts stir most powerfully the worshipful feeling in all hearers.

## THE WESTMINSTER ABBEY CHOIR.

---

THE "music room" in which the Westminster Abbey Choir boys are taught and rehearsed opens directly from one of the cloisters, near Dr. Bridge's house. It is small but lofty, with an arched roof, by no means a bad room for sound. Standing at the entrance we face a small organ placed against the further wall. It belongs to Dr. Bridge, and is useful now and again for accompanying. To the right hand is the fireplace, over which hangs a time-stained engraving of Henry Purcell, the greatest of the long line of Abbey organists; surely the greatest also of the sons of musical England. Between us and the organ there run two long standing desks down the length of the room, with a broad aisle between them. At the time of our visit the evensong has just ended, and the boys, doffing their surplices in the Abbey, have found their way to the music room for afternoon practice. They are now standing, ten of them at each desk, waiting for Dr. Bridge to begin his work. The desks both face the same way, and Dr. Bridge, as he sits at the cottage piano, turns a side glance full upon his little men, looking trim and orderly in their double rank.

The Choir House, in which the boys live, is within the Abbey precincts, and was once inhabited by the statesman William Pitt. Here the boys receive a general education from a resident schoolmaster, whose wife undertakes the housekeeping. According to the usual custom, they get a

free education and keep in return for their singing. The duty includes two services every week day, and three on Sundays. But on Wednesdays the boys have a half holiday, the music being sung by the men alone. This half-holiday, a recent institution, seems likely to give rise to a new form of English Church Music—anthems for men's voices. There are one or two anthems available in this form by Jackson of Masham; and others, still in MS., have been written for the Abbey by Mr. H. Guy, Mr. J. E. West, &c. Dr. Bridge does not approve of re-arranging Anglican Chants in close harmony. He makes the men sing the melody in unison, and finds Dr. E. J. Hopkins's Unison chants admirably suited to this purpose. On Fridays the whole service is performed without the organ.

Dr. Bridge is with the boys every morning from 9 to 10; this time is spent in getting up the service-music. The afternoon practice, which he has only of late established, is devoted chiefly to theoretical work. There is a card hanging above the mantelpiece in the choir room, showing exactly how the time of each afternoon's practice is apportioned between the study of Intervals and Scales, Chanting, Responses, manuscript exercises, the singing of Concone's Solfeggios, and the practice of secular music.

Conversation stops as Dr. Bridge suddenly enters, and in his incisive but pleasant manner sets the boys to work. They begin with some voice exercises for flexibility and extension by Dr. Stainer, which are sung to a light accompaniment on the piano. Following these come a few of Concone's pretty Solfeggios, the boys sol-fa'ing (fixed *do*) from book, and each beating time with his hand. The singing is exceedingly graceful and pure in tone. As a rule, in cathedral choirs, power is a leading consideration; this of necessity, because of the size of the buildings in which they have to sing. The Abbey is



smaller, and carrying power is not so important; hence sweetness and phrasing can be cultivated.

No doubt some of the admirable style of the Abbey boys comes also from their occasional practice of secular music. They learn trios; occasionally they practise a cantata for equal voices, and this change from the heavier manner of sacred music gives elasticity and gentleness to their voices, besides adding to their interest in musical studies. No formal system of voice training is in use. There is no time for much individual attention to the boys. A good style having become the tradition, the younger boys insensibly imitate the elder ones, and thus maintain it. Dr. Bridge takes boys from the ages of 9 to 10½, not older. Twenty boys is the full number; of these only twelve are full choristers. Over the heads of the rest it is found convenient to have a sentence of possible dismissal hanging, though the sentence is practically inoperative. "I have been a choir-boy myself," says Dr. Bridge, as we talk over the matter of discipline with him, "and I know all about the tricks of the trade. Once I did dismiss a boy. It was soon after I came to the Abbey, on a Friday afternoon, when the service is unaccompanied. I was sitting in the choir stalls, and saw that one of the boys was singing nonsense in order to make the others laugh, a very old trick. I dismissed him when the service was over. Dean Stanley thought I was harsh, and wanted the boy taken back, but I stuck to my point, and the Dean gave way. Since then, I am glad to say, I have had no further need to give even serious reproof to a boy. And I will say for the boys that they behave well in church, which is a great point." There is a speaking-tube from Dr. Bridge's house to the music room, and any loud noise can be heard in Dr. Bridge's study. If one of Dr. Bridge's assistants

should be giving the boys a lesson, and the discipline should be lax, a few words coming down the speaking-tube are said to have a remarkable effect. Dr. Bridge evidently preserves discipline, not by frightening the boys—their merry faces and free bearing show this—but by the animation and rapidity of his teaching, which leave them no time to play. He has an amusing exercise for them, half play, half work, which he calls “stepping the scale.” A boy is singled out to walk down the passage between the music stands, each step representing a note of some scale, beginning always on C. The puzzle is where to make the half steps which represent the semitone. The victim steps gingerly, and hesitates sometimes for a long time, the other boys peeping over their desks with mischievous faces to see if he does it right, or, better still, to see if he does it wrong.

The practice proceeds; the boys sing Dr. Bridge’s fine “Hymn to the Creator,” one of them taking the soprano solo with a pure and true tone that is sometimes quite thrilling. In this piece the smooth *cantabile* and shapely phrasing of the boys is marked.

Dr. Bridge discourses with enthusiasm on Purcell’s music, so old and yet so new, so true in heart and spirit that it can never die. The mine of its wealth is as yet by no means exhausted, and the Abbey is proud in the musical conservatism which, while moving with the present, holds the past in great regard.

## THE CHOIR-SCHOOL AT ST. PAUL'S.

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IN a narrow street in Doctors'-commons there stands the Choir-School of St. Paul's Cathedral—a plain, tall building that in appearance hardly betrays its purpose. Doctors'-commons, as most people know, is at the south-west corner of St. Paul's Churchyard, and is approached through an archway. Under this arch we are now passing in company with Dr. Martin, the sub-organist and choir-master of the metropolitan Cathedral. A few steps forward, a sharp turn to the right, and we are at the door, through which a boy wearing a trencher cap has just dived before us. The Cathedral bell is striking two, and in the passage boys scud to and fro shouting "Practice!" and racing to their places in the schoolroom. This is a fair-sized room on our right, well lighted from the street through windows of ground glass. The boys sit with their backs to the windows, at three rows of desks, and they look towards a noble fire-place, with their lockers flanking it along the wall on either side. In the corner to their left is a grand pianoforte—a Broadwood whose hollowed keys show long service, and at this Dr. Martin takes his seat. The discipline is perfect. In complete silence the boys, about forty in number, stand waiting for the signal to begin their exercise. The jacket and

trowsers of black shiny broad-cloth, and the white collar turned over the jacket, give a neat and uniform appearance to the choristers.

Now a chord is struck, and they begin. Slow scales, sung to "ah," come first, the range embracing two octaves—from the C on the first leger line below the treble staff to that on the second leger line above it. Each key between C and C' is taken, and the scale sung ascending and descending. The tone emitted by these forty picked voices is tremendously shrill. But, with all its shrillness, there is none of the clatter of the forced "chest" register so common with untrained boys. It is loud singing, but not shouting. The scales are followed by what one may call "agility exercises," rapid solfeggios, scaling and leaping, sung again to "ah." In the schoolroom the tone during these exercises is overpowering. The high notes make the ears crack and the furniture vibrate. In the Cathedral all this power is needed to make an impression upon the vast space. The boys work with a will. The scene is animated; for most of them beat time as they sing, and the energy of elbow and hand seems to lend vigour to the voice. All these exercises are sung from memory, Dr. Martin putting in a light chordal accompaniment. This is the daily "tuning up" of the vocal band.

The voice exercises last about ten minutes; then the boys sit, and questions are asked, and instruction is given on musical notation and theory. A blackboard with a staff painted on it stands before the class, and one boy after another is called up to write a scale, place a clef, or write and bar a melody upon it. The educational value of this exercise is great. As the chosen boy begins to write, every other boy in the room becomes a critic, and if he trips or fails, a dozen are eager for permission to go up



and set him right. The questions asked are replied to by the boy whom Dr. Martin chooses, generally from a score of upraised hands.

The boys' voices are now rested, and "practice," in the strict sense of the word, begins. The boy who is librarian quickly passes round the canticle which stands first on the service list hanging framed upon the wall. Continual singing has made the boys such good readers that they seldom try a new piece more than three times before it is heard at the Cathedral, and they sing to words at sight, never sol-faing. As four canticles and two anthems (for the afternoon and following morning service) have to be learnt or "brushed up" at each daily practice, it will easily be seen that there is little time to spare. The boys sing away with vigour and promptness to Dr. Martin's accompaniment, in spite of the long gaps in the treble which occur when the music is fugal or broken. They sit during rehearsal, except that they rise as they sing the Gloria Patri at the close of each canticle.

This daily practice of an hour and a half is all the musical instruction that the boys receive. The psalms and hymns are but rarely rehearsed, as they are so familiar. Now and then, if there is a tendency to hurry the psalms at the service, it is corrected by a rehearsal, but this is not often. The men belonging to the choir, eighteen in number, attend a rehearsal with the boys once a week. This is conducted, as a rule, by Dr. Stainer, the principal organist, who also plays at the services on Sundays and three days a week, Dr. Martin playing on the other days.

The St. Paul's Choir House is really a high-class boarding-school, at which the boys get board and education free in return for their voices. There is a teaching staff for the ordinary subjects, just as in any

other school. The rehearsal over, Dr. Martin takes us over the place. On the ground floor is a good-sized dining-hall, with the white cloths spread upon the tables, and a smaller room, in which the music is stored, having also three cells for separate pianoforte and violin practice. Some of the boys learn these instruments. On the first and second floors there are two long and airy bedrooms, with an infirmary, head master's sitting-room, &c. Above these we emerge upon a flat roof entirely cased overhead with wire netting. This is the boys' playground. A lad has reached it before us, and is whipping his top with the same energy that he has just been throwing into Tallis in D. As we stand on this high playground the air blows freshly. Londoners say that there is always a stir of air in St. Paul's Churchyard; if so there should, with stronger reason, always be some here. The grey stones of the Cathedral tower above us at one side; at another is the top of the Dean's house; behind us the housetops fall away to the river, with the masts of ships and the slate-coloured water. The wire encasement allows the boys to play whatever games they like; a football lying in one corner betrays one direction of their taste.

I ask Dr. Martin if the boys' voices are ever injured by too much singing, but he replies that he has never known a boy to lose his voice or injure it from this cause. It is a question of method; if the voice be used properly it will stand any amount of work. The ages of the boys range from eight to fourteen, but there are more of twelve than of any other age. There are plenty of applicants for admission to the choir, but not so many as there would be if the vacancies were advertised. The boys are chosen for the quality and strength of their voices.

The choir school has only been built about nine years. Before that time the boys lived at home, and received

their instruction in one of the canon's houses. The temptations of a choir boy's life at that time were great. They used to be in constant demand for parties; they were pressed to drink; they cultivated late hours. Many of them succumbed in after life to the habits formed in boyhood. Now all this is changed. The boys are completely under control, and temptations are removed from them. They get a half-holiday once a week, and go home to their parents twice a year.

The musical influences of a choir boy's life are invaluable for cultivating the artistic temperament. Sir George Macfarren has dwelt with strong emphasis upon this point. He says:—"A cathedral choir is the best cradle for a musician our country affords. I say this from the conviction, many times confirmed, that, as an average, by very far the best practical musicians—those I mean whose musical readiness gives them the air of having music as an instinct or a second nature, those who are ever prompt with their talent to produce or to perform without preparation at the requirement of the moment; those whose ears are quick, whose wits are sharp, and whose utmost ability is ever at their fingers' ends—are they who have passed their art infancy in one of our ecclesiastical arenas for constant practice. The very early habit of hearing and performing music stimulates the musical sense, and gives musical tendency to all the youthfully supple faculties which bear upon the use of this sense. The habit in almost first childhood of associating sight with sound, written characters with uttered notes, the office of the eye with that of the ear or of the voice, which is the ear's agent, does more in favourable cases to develop some of the best essentials in an artist, than can be accomplished by the unremitting study of after life. I say

this feelingly; I had not the advantage to which I refer, but I observe its influence upon the majority of others whose talent claims my best respect."

It must not be supposed that all choir boys choose the musical profession. The fact is, that only a small proportion do so. But Dr. Stainer is a striking example of a St. Paul's choir boy who has risen to eminence in his profession, and as one looks down the line of these intelligent boys it is interesting to speculate how many will leave their mark upon English music.



## A WELSH PSALMODY FESTIVAL.

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It is a lovely summer evening, and we are on a hill-side in South Wales. The working-folk are gathering at the door of the Calvinistic Methodist Chapel, standing outside to chat, as country folk love to do. The day is Saturday, and a rehearsal is about to be held for the Psalmody Festival on the following Monday at Aberavon. This village of Cwmavon (Coomavon), where we are, is prettily placed half-way up the side of a broad valley. Away at our feet stretches the low ground, rising in the near distance until it swells farther off into the broad back of a mountain, green and purple and black, dotted here and there with white farm-houses, that look in the distance like children's toys. When we come out at the close of the rehearsal, what a fairy-like transformation has taken place! The moon is up, and from the terrace in front of the chapel we look upon a landscape clear and cold and shadowy; haunted by weird shapes and dark outlines; vague and unreal; pressing upon the senses like some story of the supernatural.

It is an old saying that the character of men is moulded by their physical surroundings. Kingsley has dwelt on the mean spirit of the lowlander, compared with the tenderness and truth of the mountaineer. The awe of nature, he says, brings the awe of the unseen, and keeps

alive the sense of the beautiful. The reflection is interesting, whether or not it is true. Character depends upon moral forces and influences which are more potent than rocks and torrents; and familiarity with noble scenery too often breeds insensibility to its charms.

But the character of the Welsh people seems to lend weight to this argument. There is in their religious life an absence of surface display and "gush." Their feelings are strong, and are often deeply moved; but the roots of them lie far down, and their faith is firm and satisfying. They do not seem to need the stimulus of perpetual novelty, or a constant reinstatement of old doctrines in new idioms, to attract them to public worship.

The Calvinistic Methodists are the strongest among the Nonconformist bodies in Wales. Their church government is Presbyterian, and the cast of their theology is Presbyterian too, so that the use of the word "Methodist" conveys a wrong impression to the English ear. The Psalmody Festivals are held yearly in nearly all the districts into which Wales is divided by this body. Five or six neighbouring congregations unite, and the festival is held in the largest or the most accessible chapel of the district. Sometimes the festivals are held in the open air.

It is the custom to engage a conductor for each festival. At the present time two men practically divide this work between them in Wales—Mr. John Thomas, a postmaster at Llanwrtyd, and Mr. David Jenkins, Mus. Bac. Cantab., who was himself in early life a working man. Mr. Jenkins conducted the Aberavon festival which I am about to describe, and he tells me that he conducts about fifty festivals, in various parts of Wales, every year. The number of singers varies from 300 to 800.

The singers in the Aberavon district had been learning the tunes and anthems prescribed for the festival for

several months, but they had had no united rehearsal. Many of them walked long distances to Cwmavon on the Saturday night, and the leader managed to conduct several district practices on the Sunday between service hours. On Monday morning long before ten o'clock the little square chapel at Aberavon began to fill. The building was of the plainest type. Perched against one wall was the pulpit; round three sides ran the gallery, which made the place look smaller than it really was. Every seat was soon filled. The galleries were occupied by the singers. On the left, looking from the pulpit, were the sopranos and contraltos, young and middle-aged women, with a few boys. On the right were the tenors and basses, strong and healthy men, with brown faces and big hands, telling of work at quarrying, tinplating, and mining. In England our church choirs consist too exclusively of lads and girls. Where are the middle-aged people? In Wales they have both, and very great is the musical gain, to say nothing of any other.

The promoters of these festivals are very careful to prevent their assuming the character of concerts. They are religious services not only in origin and intent, but in fact. The duties of the conductor are more than merely musical. He must be a man of religious life and thought, able to speak what he feels. The leader began with some remarks on the spirit of the service, and often in the subsequent hymns he spoke of their character and proper expression before giving the signal to start. Once or twice he asked for a verse to be repeated "more tenderly," or "with more spirit," as the occasion demanded. The festival had thus the style without the stiffness of an ordinary service.

There were three meetings in the little chapel during the day: the first at ten, the second at two, and the third

at six. Each lasted about two hours, and at each six or seven hymns, two anthems, and a chant were sung, these being interspersed with one or two short addresses and prayers. There was no sermon, and the whole of the proceedings, except my own addresses, were in Welsh. The congregation grew at each meeting, and while the chapel was full at the first, at the last it was packed. Old men and women with bent forms and feeble tread crept to the chapel; the middle-aged people were there too in large numbers, and the young people also, with a few children. The proportion of men was quite as large as of women, and the interest of every one was unfeigned.

The deep-toned voices of these Glamorganshire miners and their women-folk have several times been heard in London, and abler pens than mine have tried to fix and to account for the singular impressiveness and emotional sweep of Welsh singing. While other singing makes its appeal to the taste, this Welsh singing makes straight for the heart, and plays upon the spirit like the sound of storm or cataract. It calls up the class of emotions which we associate with the word "grand." The singing at Aberavon might have been compared in its heartiness with the early Methodist Psalmody, but that, if we are to believe Wesley, often degenerated into shouting, and, moreover, was wholly in unison. This Welsh singing was in parts, and the exceptional power of the bass voices gave a richness to the harmony which nothing else can give. Our English choirs, both in church and out, are generally deficient in basses, and their singing sounds in consequence thin and unsubstantial. These Welsh basses have voices that make the furniture vibrate as they sound, just as do the pedal stops of an organ. While they were singing, especially in the loud passages, I could see the sheet of paper I held in my hand tremble, and feel that



the pen on which my hand rested was shaking too. One has often to complain in England that the organ drowns the voices of the congregation, but an organ amid singing of this kind would have a very small chance of being heard. The singing has, nevertheless, in some respects an organ-like effect. In our English psalmody the notes of three beats' length which occur at the ends of lines are generally cut short by the singers, but the Welsh have a way of not only holding them on, but swelling upon them and running them without break into the next line. Their capacious lungs seem to need no pause for breath. The soft passages are as impressive as the loud. It is only strong lungs that can sustain a rich, soft tone, a chorded murmur. I recall especially the long-drawn pianissimo at the close of a funeral anthem, sung in memory of a minister in the district who had died. The pure intonation, so different from the tempered chords of an organ, stole into the ear with perfect smoothness, and the sound was like a wail of sorrow.

I have spoken of the Welsh as solid and grave in manner; but at these festivals they are often deeply moved. There is one custom which used to obtain among the Methodists in England, and which the Welsh still preserve. When the end of a hymn is reached, if the temper of the congregation is rising, some one will start the last four lines again, and they will be repeated with growing fervour three, four, six, or even eight times. Then it is that the strong emotional nature of the Celt is stirred. Women sing with eyes fixed upon vacancy, wholly lost in spiritual ecstasy, the tears filling their eyes, the rocking to and fro of their bodies betraying the inward tension. The men, though they conceal it, are no less deeply touched. One feels the contagion of the

excitement as the voices of the singers tremble with emotion. One of the hymns sung at this festival ended with the words,

“Love prevailing, love prevailing,  
Conquers now the wrath Divine.”

This is a close translation of the Welsh. Expressing the very essence of the Calvinistic faith, this couplet was sung over and over again, until the excitement was intense. Yet it found no unseemly vent. The singing became richer and richer in effect; no one screamed or gesticulated. Yet the air was charged with electricity. It is at times like this, that a foreigner, ignorant of the language he is hearing, feels that worship is not verbal, but spiritual, that words are a means only, and can be dispensed with. Communion in this way may be as real as if every word were understood.

The Welsh tunes are of a piece with the Welsh hymns and the Welsh religious spirit. They show little or no attempt at harmonic prettiness, but are built out of plain material, of bold, rugged progressions, that, like Nature herself, are never new and never old. Tunes that will hold feeling, and last. A large proportion of the Welsh tunes are minor, not daintily and briefly touching the minor key, but beginning and ending in it and keeping in it, modulating into other minor keys. In England the popular taste seems to be against minor tunes; in Wales the people like them best. The strange wailing effect of the Welsh tunes is largely due to the preponderance of minor harmony.

We have dwelt upon the musical effect of the Festival, and have tried to analyse the sources of the impressiveness of Welsh singing. But of course the first source is spiritual. It is the religious training of the common people

in Wales that makes them love psalmody and devote to it their fine natural gifts as singers. To see the working-folk flocking in numbers to the chapel, losing a day's work thereby, and counting it all enjoyment, to see mistress and maid standing side by side among the singers—this is a sight which fills the heart with joy. We may depend upon it that, if we can dispose the hearts of English working-folk to the same end, we may emulate the Welsh psalmody festivals. Our people have not such fine voices, but the best way to improve the voice is to improve the heart.

## THE MUSIC OF THE SALVATION ARMY.

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MUSIC, in the eye of the Salvation Army, is primarily a bait to catch the common throng and bring them to the Army services. It is an agent of devotion as well, but its most striking use is in the streets. The Army is not fettered by the limitations of any school of "sacred" or of "church" music. The one question asked about a tune is, "will it go?" If a street tune is found answering these conditions, a hymn for it is turned out by one of the staff in a few hours, it appears in next week's *War Cry*, and is soon being shouted over half the land. In thus pressing the popular songs of the day into the services of religion the Salvationists could, if they liked, quote the authority of Luther; but with them the authority of the Army is sufficient. The advantages of using these popular melodies are obvious. First, they are ear-catching tunes—their popularity proves that. Then the people know them already; they have been whistling them in the streets, hearing them sung at the music-halls or churned out of barrel-organs. What the Army wants is that the common folk who crowd their barracks and halls shall listen and sing, and the battle is half won if a tune which they already know and like is started. There are four men at Headquarters, whose



business it is to keep a look-out for new tunes, write "Army" words to them, arrange them for brass bands, and see them through the press. Thus the Army keeps abreast of the devil, in the shape of the music-hall, and robs him of all his best tunes with a promptness that would have satisfied even Rowland Hill. The doctrine that no music is to be used in worship but what has been composed for worship is hardly tenable. Every piece must be judged upon its merits. There is innate flippancy in some music, and innate reverence in other music, which adheres to it whatever the character of its words. But this is a point which the Salvation Army seem to have overlooked.

In one respect the Salvation Army music is like their services. It is lively. The drawl of other revivalists has been avoided, and the praise of the latest form of the Church militant is offered up at the pace of a quick march. The style of the hymn of course counts for nothing. "There is a fountain filled with blood" goes like a jig, just as if it were one of the ordinary rallying songs of the Army. This rhythmic singing is partly due to the energy which characterises all the services, and partly because the Salvationists live under the dispensation of the big drum.

The use of instruments by the Army is recent. It began with four men, a father and three sons, who went by the name of "The Happy Family," and played a quartet of brass instruments. The thing spread like wild-fire, and now the authorities announce that hundreds of Army brass bands have been formed, over 5,000 instruments having been sold from the stores during 1883, at a cost of £19,000. The report of the Army for last year says that this is—

“An event which must needs leave its influence on the future musical history of the country, let alone that of the Army.”

No doubt this is true, but in a sense not intended by the writer. Overblown brass instruments are an ear-splitting abomination which distance only makes tolerable. Already Mr. Herbert Booth tells me that it has been found necessary to issue orders that the brass instruments are not to drown the voices. One might as well put a tiger into a sheep-fold and issue orders that it is not to devour the sheep. We quote further from the report:—

“It is of course undeniable that many of these bandsmen are as yet by no means professors of music. We prefer the rough and ready playing of willing hearts—which indeed is the only music we allow—to the most skilled performances of any other kind. The playing of these bands has been made a great ground of complaint against us everywhere; but so far from being any sign of their being objectionable, this is one of the surest evidences of their value. The simple truth is that the band empties the public-houses far and near, that it arouses the attention of every inhabitant, awakening of course the enmity of every foe, and yet at the same time ensuring a hearing for the Army from multitudes who would not come to hear it otherwise.”

The big drum is especially popular. The report tells us that there are very few big drums belonging to the Army on to which the poor people have not thrown enough money in the open air this year to pay for them. Rhythm is the first and lowest element of music, and the big drum stirs the blood of the densest nature.

It is, of course, merely conventionalism which has associated the organ with our worship music. The proposition that no instruments are lawful in worship is intelligible, but those who argue for the organ only speak from prejudice, not principle. To admit one instrument is to admit all. The best that can be said for the organ is that it does not employ many persons, and that its

character accords with devotion. There is a passage on this point in Mr. Cutts' "*Scenes and Characters of the Middle Ages*," which may be aptly quoted here:—

"The men of the middle ages were in some respects much more real and practical, less sentimental and transcendental than we in religious matters. We must have everything relating to divine worship of different form and fashion from ordinary domestic appliances, and think it irreverent to use things of ordinary domestic fashion for religious uses, or to have domestic things in the shapes of what we call religious art. They had only one art, the best they knew, for all purposes, and they were content to apply the best of that to the service of God. Thus to their minds it would not appear at all unseemly that the minstrels who had accompanied the divine service in chapel should walk straight out of chapel into the hall, and tune their instruments anew to play symphonies or accompany chansons during dinner, or enliven the dance in the great chamber in the evening, no more unseemly than that their master and his family should dine and dance as well as pray. . . . The band of village musicians with flute, violin, clarionet, and bass viol, whom some of us have seen occupying the singing-gallery of some country church, are the representatives of the band of minstrels who occupied the rood-lofts in mediæval times."

Sir George Macfarren, retracting an early expression of opinion in favour of the exclusive use of the ancient diatonic style of harmony in church music, gives utterance to some words which may also here be quoted. They were written long before the Salvation Army was heard of, and bear no conscious reference to it. Yet they explain, if they do not excuse, many of the musical proceedings of the Army:—

"I reflected not that men in church were the same human beings as the same men at home or at market or on the wayside. I failed to consider that folks thought in the same language, felt from like impulses, acted from similar emotions, whether they were in one place or another, whether they interchanged ideas with their fellows, or addressed themselves to a higher Being. I overlooked the profound

truth that to be sincere one must be natural; and that thus, whatever is assumed, if of form of speech or of melodious tones in which to declaim it, is unnatural, artificial therefore, and consequently false.

The ordinary service of the Army is familiar to many. As the time of commencement draws near, the attitude of the spectators or audience is not devotional. The sale of *The War Cry* goes on briskly, and the people are enjoying its spicy paragraphs. Meanwhile the strains of a brass band, which have been growing louder for some minutes, burst with deafening force upon the ear as the players, blowing with fearful energy, file up the aisle and drop on their knees upon the platform. A steeply rising orchestra is what the Army likes; the one before us is now filled with "Soldiers." The first hymn begins, the drum leading off to give the time. The start is pretty loud, but the *fortissimo* is reserved for the chorus, where band and voices chime in together. Several soldiers are armed with concertinas; nearly all the women have tambourines; those who have no instrument at all clap their hands to mark the rhythm of the music. A grotesque animation is given to the scene by the gesticulations and movements of the company. Each person beats time as if he or she were the conductor, and as if the utmost bodily exertion were necessary to prevent the music from breaking down. Each one, moreover, beats time in his or her own way. One man seems to be perpetually hailing an omnibus; another pounds away with his fists as if he were kneading dough; another rolls from side to side until one fears every moment that he will lose his balance. The concertina players sweep their instruments in wide circles; the girls lift their tambourines on high, or turn to their neighbours with upraised finger as if imparting to them some startling information. The spectators—this word is more expressive than "congregation"—stare at the performance, a fair proportion



join in the chorus, their voices being faintly audible amid the blare of the cornets and bombardons.

Probably the next song will be a solo with concertina accompaniment, in every way more pleasant to the ear and the devotional sense, for there is no gesticulation, and the voices of many of these Salvationists, if untrained, are full of natural sweetness, while they are taught to make their words audible.

Lately Mr. Herbert Booth took about twenty of the cadets from the Clapton Homes on a singing pilgrimage through the country. They were away six weeks, and held seventy-five meetings, collecting about £1,000 for the Homes. The Army disowns anything like a musical performance, and would not sanction the expenditure of much time on the preparation of songs. As Mr. Herbert Booth says to me, "Our power is in what we sing about, not in how we sing." Nevertheless, these "Salvation Songsters" may be supposed to represent the highest point that music has reached in the Army. They have various instruments in the company—a harp, two violins, and a double bass, besides the usual concertinas and tambourines. Several of the lasses have rich soprano voices, and there is one lad, a Welshman, whose soft and true baritone might make his fortune. We are told that scarcely any of the singers know a note of music. In this little company Mr. Herbert Booth evidently tries to prevent shouting, and to cultivate that soft and tender singing which is really infinitely more impressive than bawling and din. As we listen to them, two lasses with sweet voices sing Blockley's old duet, "List to the Convent Bells," to new words, with the subdued refrain:—

List ! list ! list ! list !

List to the Saviour's call.

The audience are manifestly touched. The accompaniment to this is merely the strings and the harp. It is curious to see a fiddler drop his instrument and stand forward to pray; he is followed by the drummer, who comes to the front and sings a solo. A medley of eight or ten songs follows, sung without pause, one melting into another. It is a strange mixture. The ear recognises, in the disguise of Army words, "The Vicar of Bray," "I'd live and die with Nancy," "The Campbells are coming," "Roll, Jordan, roll," and many others. All the party are under perfect control, and go on or stop as Mr. Herbert Booth directs them. Sometimes at each verse of a song he will change the singer, not a beat being lost. A hymn of prayer he will sing himself, in the attitude of kneeling, with closed eyes, the singers responding in a faintly-heard refrain. Sometimes between verse and chorus he will interpolate a prayer or words of exhortation in this style:—

SOLO: Too late! too late!  
Thy day of grace is ended,  
Thy God of love offended,  
And from thy soul is rended  
The lingering ray of hope.

SPOKEN: O Lord, grant that to none of us it may be said:—

CHORUS: Too late! mercy gone!  
Too late! judgment come,  
Shut without the golden gate.  
Just too late!

These spoken interludes are, of course, a common device in music-hall songs. As used by Mr. Herbert Booth, they are very impressive. Sometimes a kind of dialogue is carried on between the lasses and lads—thus:—

MEN: 'Tis Jordan's river,  
WOMEN: And I must go across.

The whole scheme is largely impromptu. Indeed, the power of the services over rough people lies much in their free and easy character, the absence of decorum, which to Hodge is dulness, the short and frequent doses of prayer, hymn, sermon, the pot being kept boiling all the time.

These services are very much like the negro camp-meeting. The gesticulation, the rhythmical clapping, the yell before entering upon the chorus, are points of a resemblance which is almost complete. Probably there has been no copying by the Salvation Army, and the conclusion must be that both are the natural result of strong feelings unrestrained, acting upon the raw material of humanity. How hard it is for those whose natures have been refined by life-long culture to enter into the feelings of an agricultural peasant or a cadger of one of our large towns! Things which hinder our devotion may aid theirs; that which shocks us may attract them in the truest sense. The music of the Salvation Army defies our standards of criticism; but, for all that, it may be serving its special end.

## MUSIC AT LINCOLN'S-INN CHAPEL.

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AT Lincoln's-inn Chapel on this Sunday morning, the dim light of richly-coloured windows streams softly upon the dark oak of the high pews. Dr. Steggall is thinking out a dreamy prelude to the service upon his mellow flue stops, while, prompted by ear and eye, the mind falls gently under the fascination of the past.

The chapel would be better described as a hall. It is a plain double cube with high oaken roof, a small organ gallery at the west-end, and at each end and along the sides large windows of stained glass which connoisseurs from all parts come to see. Neither transept, choir, nor pillar breaks up the congregation or obstructs sight or sound. The chapel, as it now stands, has been bettered by alterations which were only completed last April. It has been lengthened considerably, and a new roof of higher pitch has replaced the old one. The acoustics of the old chapel were good: in its present shape the building is more resonant than ever. During the alterations the organ was stored at Hill's factory, which was destroyed by fire in August, 1882. Saving the admirable diapasons and some other pipes, the instrument was burned. The re-building of it was, however, on improved lines, and the organ is now a complete modern one of



thirty-nine stops, including four on the pedal organ. It stands in halves, which are built high against the side walls at the west end of the chapel. The key-board is between; the organist sits facing northwards, so that he can see both choir and clergy as he plays. As at the Temple Church the choir face one another from pews half way down each side of the chapel.

The Lincoln's-inn service does not attract strangers like that of the Temple, but it is scarcely less finished. The Temple Church is the property of two Inns of Court, the Inner and Middle Temple, who jointly contribute to the expenses. At Lincoln's-Inn Chapel the supplies are not so large. Twelve boys and six choirmen are retained, but there are no probationers among the boys as at the Temple. The boys at Lincoln's-inn come with a fair knowledge of music at about nine years of age. They are article'd to two of the Benchers, sent free to the Stationers' Schools, and receive from Dr. Steggall or his assistant three lessons of about two hours every week. On Sunday, at the close of the morning service, there is a rehearsal with the men of the music for the afternoon, and for the morning of the following Sunday. The boys' practices are held in the quaint old "choir-room," at Lincoln's-inn Hall, where, seated at the yellow keys of a venerable Broadwood grand, Dr. Steggall coaches his little men with the care and neatness which are his characteristics. On Saturdays, when half their lesson is done, the boys walk across to the chapel, and go through the Sunday's music with the organ. A pupil mounts to the instrument, while Dr. Steggall, book in hand, paces the aisle, or retires towards the communion-table, constantly interrupting the singing to correct faults or improve delivery. Meanwhile the organ is played quite softly, so that the voices may stand out clearly. As a choir-trainer

Dr. Steggall is strict. "We have constant difficulty with the 'Venite' and the 'Gloria,'" he says to us, "because they are done so often. The boys fall into mannerisms or become indistinct."

Dr. Steggall adopts a more deliberate style of chanting than is common now-a-days. During the long vacation he gains some experience of London churches, and he thinks that the "emphatic syllable" of Stephen Elvey has done more harm than good in chanting. It leads choirs to skip over the intervening words. Such maimed sentences as "Let us heartily rejoice strength of our salvation" reach the ear. Any tendency in his boys to run words into each other Dr. Steggall corrects at once. The commas of Janes' Psalter are observed, and the result is far more decorous than is found in the average of churches.

Dr. Steggall has composed some anthems and services which are of that "sound, church-like character" which he so strongly desires for worship-music. In some of his hymn-tunes he has approached the style of the post-Reformation tunes more nearly than any other composer, unless it be the late Dr. Hayne. Purely diatonic, his tunes arrest the ear by bold and strong progressions and well-balanced melody. The preface to his "Church Psalmody" (1849) deserves to be reprinted and re-read to-day. In it Dr. Steggall insists that it is no less the duty of the people to praise than it is of the minister to preach, and he demands that congregations should duly prepare themselves for this part of their work. Silent worshippers he attacks with vigorous exhortation. Things have changed since those words were written. The parish clerk and the charity children have disappeared, but the congregation still shifts its responsibilities upon the choir, which is their modern successor.

In many ways Dr. Steggall is a strong musical conservative. He does not believe in the modern attempt to make hymn tunes fall into rhythmical proportion. For the sake of the congregation he prefers the old "gathering note" at the beginning of each line, though he acknowledges that but few of his brother musicians share his feeling in this regard. He takes the hymn-tunes at Lincoln's-inn deliberately, even slowly, to judge by modern standards. At a casual visit a few years ago the present writer heard Dr. Steggall's own tune to "God that madest earth and heaven" sung at Lincoln's-inn. Each verse occupied from 65 to 75 seconds, which is at the rate of M. 50. On the Sunday morning of which we write, the old tune Helmsley is sung to the hymn, "Lo! He comes with clouds descending," each verse occupying a minute and a half, equal to M. 70. The vitality of this old tune is remarkable. Year by year, in spite of the jeers and loathing of organists, it re-appears with the first Sunday in Advent in a hundred churches. "Some of our Benchers," says Dr. Steggall, "will not let it die." But he considers it no worse, indeed better, than the original melody to "O Paradise," and other like frivolities.

The Benchers have been named as a factor in the Lincoln's-inn service, and in truth they have a veto upon everything that is sung. At the beginning of each term Dr. Steggall draws up a scheme of services, including the hymns, and this is submitted to a meeting of the Benchers, whose chairman signs it if approved. A monthly list is then printed and placed in the pews. In his choice of music Dr. Steggall endeavours to include all styles. On the Sunday of which we write there chances to be a service by Orlando Gibbons sung. The flowing counterpoint of the sixteenth century seems in keeping with the old-world air of the place. If you forget the

words, how interesting are the intertwining melodies, how pure, how ingenious! "Look," says Dr. Steggall, holding up the score, "at his canon and incessant imitation, not a tithe of which the average listener notices. It is like an old monk labouring at a carving in a dark corner where nobody can see it, loyal to his art; aiming more to satisfy himself than to please others." Of an attempt to express or heighten the meaning of the words there is nothing. In the anthem by Arnold which follows, we step forward two centuries, and it is instructive to notice the progress made in that time towards naturalness and freedom, and consequently towards devotional feeling.

Dr. Steggall does not altogether subscribe to the modern school of organ playing. He is against placing organs at the east end of the church. They encourage the organist to forget the congregation; they promote among the congregation a feeling that the music is done for them at the other end of the church. "How seldom," remarks Dr. Steggall, "do we hear the diapasons uncoupled. Their softly permeating tone sustains the pitch of the congregation far better than the penetrating reeds. Our modern organists give us too much of the reeds, which not only drown the voices, but impart a nasal character to the singing." A further talk with Dr. Steggall on organ music is full of interest. He recalls Mendelssohn's playing, and remembers how when Mendelssohn's organ compositions appeared there was scarcely a C organ in the country to play them upon. He is proud of the English school of organists and organ composers, and remarks on the inferiority of the German contributions to Dr. Spark's *Organists' Quarterly Journal*. The German players, too, are behind the English. Their pedalling is clumsy, and their instruments are old-fashioned.



A full cathedral service is now sung at Lincoln's-inn. Since the re-opening this year, the whole of the service has been intoned. The choral responses are those which for many years were in use at Trinity and St. John's Colleges, Cambridge. There they have since been replaced by the ordinary "Ferial" use, so that Lincoln's-inn is probably the only place at which the old responses may now be heard.

Dr. Steggall's predecessor at Lincoln's-inn was Mr. Josiah Pittman, happily still among us. Dr. Steggall has held his post for twenty years, and Mr. Pittman hails back fourteen years earlier, so that his recollections are old. Before his time a mixed quartet sat in the organ gallery, and "did" the music, hymns included, all the rest of the service being read. This state of things existed at the Temple at the same period, before the Inns of Court Chapels had felt the influence of the Oxford movement.

Quaint survivals are these old chapels of the three Inns, fragments of a domestic life which, among benchers and barristers, has long since given way to a new order of things. How long will the reforming spirit of the age leave them unmolested? At least, while they last, let their music, controlled by men like Dr. Steggall, link us with all that is best in the past, as well as with what is sober and true in the present.

## THE MUSIC OF THE MOODY-SANKEY MEETINGS.

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“How far,” Mr. Sankey, “is your singing in its expression and phrasing the result of premeditation, and how far is it due to the impulse of the moment?” We are speaking to the evangelist in the tiny sitting-room of a small house in North London, where, for the period of the London Mission, he has found a temporary shelter for his family and himself. “I am no musician,” he replies; “indeed, I am no singer, I was never taught to sing. When I began this work, I asked Dr. Root of Chicago, how I could best preserve my voice from wear and decay. He told me to sing naturally, and never to force the tone. I have tried to follow his advice, and I am thankful to say I have kept my voice wonderfully. Maybe, if I had gone to a master he would have ruined it in trying to make it better. Such things have happened. As to my singing, there is no art or conscious design in it. I never touch a song that does not speak to me in every word and phrase. Before I sing I must feel, and the hymn must be of such a kind that I know I can send home what I

feel into the hearts of those who listen. I find it much more difficult to get good words than good music. Our best words come from England; the music which best suits our purpose comes from America. Your composers, apparently, do not care to write simple things such as we need. We can get plenty of the grand and solid style, but though that is useful now and again, our services could not thrive upon it." And so the chat proceeds.

There has been plenty of debate over these American gospel song-tunes. Are they legitimate church music, and if not, is it wise to employ a musical idiom in the prayer-meeting and mission service which cannot be tolerated in the church? The taste formed on Bach, on the simpler counterpoint of our stately old English hymn-tunes, or on the warmly-coloured modern tunes of Dykes and Barnby, finds these American pieces hopelessly insipid, not to say vulgar. Their structure is, indeed, extremely slight. The old hymn-tune, with fundamental harmony at each beat, moves with the stride and strength of a giant, while the attenuated effect of these American tunes is largely due to their changing the harmony but once in the bar. The frequent employment of march rhythm is also distasteful to the ear which has fed itself upon good models. Again, the plan of these tunes is bad enough to start with, but still worse when they multiply by the hundred, so that it settles into a mannerism. Not much fluency or power of caricature are needed to manufacture them by the dozen at the pianoforte extempore.

Yet, after the musician has vented his spleen upon this degenerate psalmody, an important fact remains. Music in worship is a means, not an end, and we are bound to consider how far these tunes serve their end in mission work, which, after all, has not musical training for its object, so much as the kindling of the divine spark in the

hearts of the worshippers. Without doubt these songs touch the common throng; they match the words to which they are sung, and carry them. The American Gospel Hymn is nothing if it is not emotional. It takes a simple phrase and repeats it over and over again. There is no reasoning, nor are the lines made heavy with introspection. "Tell me the story simply, as to a little child." The feelings are touched; the stiffest of us become children again. Now, as these hymns are slight and simple, so they naturally suggest slight and simple music. Some of these American tunes have found their way into our Standard collections, and have been reharmonised with chords changing at each note, like orthodox tunes. This is mere editorial pedantry. From every point of view they are much better left as they are.

Mr. Sankey and his singing have in several ways distinctly advanced our church music. To him more than to any living person must be attributed the ripening of opinion in favour of organs in Scotland. He did not argue the lawfulness of instrumental accompaniments in divine worship, but he superseded argument by making people *feel* that organs were consistent with devotion and helpful to it.

Of course, like all blessings, organs may be so used as to become a curse. As we converse with Mr. Sankey on this point, he says: "I use my reed-organ just to support my own voice or the voices of the choir. But oh! the rushing and roaring of the organ that often greets me when I attend a church! The din is sometimes so great that I cannot sing. If the organists *must* make a noise, let them play a solo. When voices are singing voices ought to be at the top."

The power of expression, and especially of soft singing, is another lesson that those who have ears to hear may



learn from Mr. Sankey. We remark to him that while in his own meetings expression is used to intensify the force of the words, no sooner is his influence withdrawn than mission choirs sink into a level and noisy monotony. He admits the fact, and regrets it. The softest singing he finds to be, spiritually, the most impressive. "It is the still small voice," he says. "Often when I meet a new choir for the first time I find them singing as if for dear life. And the impression prevails that not to exert the full power of voice is to show lukewarmness in the cause. The choir fear that, if they sink their voices to a whisper, there will be a collapse. I tell them that the only collapse I fear is lest by the absence of expression they should fail to make the music touch the congregation. Their best singing, I warn them, will be their softest, and the softer it is, the more impressive will it be. Of course we have plenty of passages in our hymns that demand loud and rousing singing. But there is no need to call the attention of choirs to these."

Mere "shading" is not the only useful lesson taught us by Mr. Sankey. He shows us what may be done to relieve the sameness of congregational singing. The American Gospel song has borrowed from secular music that most social, most heart-impelling contrivance, the chorus. This unites soloist or choir with the congregation in inter-reacting sympathy, drawing all into the circle. The vast majority of the pieces have a refrain, burden, or chorus, which a congregation picks up by ear in a moment. Others have a recurring line, like No. 304, "Come, Great Deliverer, come," which the congregation hurl back on the smooth voices of the choir. Mr. Sankey, as we talk to him, multiplies examples of the kind. A hymn, to which he has himself composed the tune, "Take me as I am," has been sung, each of the first three lines by a

third part of the congregation, the whole joining in the fourth line, "And take me as I am." At Leicester the meetings were held in a skating-rink, in which there was a far-off end gallery, nearly an eighth of a mile away from the platform. Mr. Sankey announced the hymn—

We shall meet beyond the river  
By-and-bye; by-and-bye.

He said he would sing the first line himself; the choir were to sing the first "bye-and-bye," and the people in the distant end gallery the second "bye-and-bye." This last response was so long in coming, that on the platform they thought the direction had been misunderstood. Almost as if, indeed, from another world, the words at last floated to them, touching most powerfully the feelings of the congregation below. It is, of course, a question to what extent such methods can be introduced in ordinary services. As employed by Mr. Sankey they are spontaneous and intensely devotional. Elsewhere they might become formal and artificial. But we may safely use any such means so long as hearts are touched by them.

Mr. Sankey was not the first "Gospel singer," but he has, more than any other, inspired imitators. Singing such as his is now a common part of the services by which all the churches are endeavouring to reach the masses. He is not a trained vocalist. A singing-master would find faults in every measure that he sings. His style is more recitative than singing; he sacrifices time unnecessarily to impulse and feeling. The effect is often jerky, intermittent, disconnected. It is speaking with a sustained voice. But his earnestness is so apparent that it covers a multitude of faults; indeed, his transparent naturalness

and his fervour so fix our attention upon what he is singing that we do not think of the faults. If Mr. Sankey were a finished singer, it is possible that he would touch his audiences less. He is utterly lost in his theme, and thinks no more of how he looks or how his voice sounds while he is singing than does Mr. Moody while he is preaching. Every word throbs with feeling, and in yearning, pleading phrases the large tender heart of the man is especially conspicuous. "Gospel singers" who wish to follow in Mr. Sankey's footsteps may go elsewhere to learn vocalisation, but from Mr. Sankey, if from no higher source, they must learn to forget themselves and sing straight from the heart.

## MUSIC IN THE EASTERN CHURCH.

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THE music of the Greek and Russian Churches has two features which at once strike the Western mind. It is accompanied by no instrument whatever, and it is entirely sung by the priest and the choir to a silent congregation. Ask the reasons for these restrictions, and the priests will tell you that unaccompanied singing is in accordance with the earliest and purest Christian practice. Silence was imposed on the congregation by the Council of Laodikia (rule the 15th) in the fourth century (A.D. 364), because the primitive Christian tunes had become corrupted, and every man sang his own version, so that in the interests of decency and concord the choir was established to represent the congregation.

The service of the Eastern Church is performed in two places in London—the handsome Greek church in Moscow-road, Bayswater, and the Russian Embassy chapel in Welbeck-street. In the Greek church there is a gallery for spectators; the Russian chapel is, however, private. The difference between the services of these two branches of the Eastern Church is merely one of language. The Greek Church uses classic Greek, while the Russian uses not modern Russian, but the old Slavonic. At the Greek church there is a choir of men and boys in a gallery of the north transept, but they are English men and boys



who sing the Greek language from a phonetic version in Roman letters. Difficulty is naturally experienced by such nationalities as the Greeks and Russians in supporting native singers in London. For this reason there are no singers, in the strict sense of the word, at the Russian chapel. When the Duchess of Edinburgh was first married several singers from the Imperial Choir at St. Petersburg were sent over to London, and attached to her chaplaincy. They, however, soon returned to Russia. But the music does not languish at Welbeck-street, for the Russian priests are nearly all singers. They are taught singing during their college life, and must possess a certificate of competency to intone and sing the service before they can enter the lowest grade of their order.

The little Russian chapel in Welbeck-street follows the model usual in the Eastern Church. Entering, we find a domelike building, with windows high above, sufficient only to fill the place with a dim light. Across the further end of the chapel stands the Ikonostasis—the screen which separates the holy of holies and the altar from the nave. In this partition there are three openings, hung with doors, through which the priests pass and re-pass. In the more solemn parts of the service the middle doors (the Holy Gates) are closed. During Easter week these Holy Gates are open, according to the law of the Church, all the time, day and night. The Eastern Church forbids sculpture; but the Ikonostasis is laden with pictures, richly jewelled, and candles burn before them.

Throughout the whole of the service in the Eastern Church the congregation stand. At the Greek church at Bayswater there is a stall for each worshipper, with elbow rests—a great relief to the body. At the Russian church there are no such contrivances, but the floor is carpeted. The standing is varied at certain parts of the service by

kneeling and prostrating the body until the forehead nearly touches the ground.

At Welbeck-street three or four assistants, who are to sing the responses, stand within the chancel rails on the right-hand side, and the priest and deacon who are celebrating move to and fro within and without the enclosure, now hidden from the congregation, now advancing to the floor of the chapel to swing the censer, or with back towards the congregation, to intone the Liturgy. Assistants and clergy are dressed alike in long robes of bright green, starred all over with gold crosses, and with a gold tippet on the shoulders.

With an English translation of the Liturgy in hand, the stranger may readily follow the service from the first responses of "*Gospodi Pomilui*"—God have mercy upon us—through the exhibition of the elements, which are borne overhead by the celebrant and shown to the people, until the final appearance of the priest, bearing in his hand a golden cross, which every member of the congregation, in turn, advances to kiss.

The chants sung by the choir are ancient. The word chant must not be here understood to mean the cut-and-dried Anglican form. These Russian Church tunes are unbarred and unrhythmical, having an affinity with Gregorians. For the principal parts of the services, and especially in the evening services, there are eight tunes in use, and these are changed every week. These eight melodies were written in the eighth century by St. John of Damascus, and have been unchangeably preserved till now in the Eastern Church. Throughout the whole of Russia this uniformity is observed. One of the assistants of the chaplain at Welbeck-street has shown me an old service-book in Gregorian notation, the melody being given without harmonies. The service was first printed in this

form in 1772. Modern notation is now used, the soprano, alto, and tenor parts being written in their proper C clefs. A few of the tunes are barred, but as a rule they are unbarred.

The ear is always charmed with the unaccompanied harmony of voices, and the responses at Welbeck-street fall upon the air most gently. It is in accordance with a natural law that the absence of instruments should lead to the perfecting of singing, for the voices must complete whatever effect is desired. There is a strange plaint in these old tunes sung in four-part harmony by the four men who are readers and assistants. The principal response, "Lord have mercy upon us," is sung to a phrase consisting merely of the bass C F G C with the common chords above it, now rising to loudness, now sinking to a mere chorded murmur, and dying in long-drawn sweetness.

The quality of the Russian voices, especially of the Russian basses, is remarked by every traveller. Count von Moltke, in his letters from Russia, speaks of a bass that made the windows shake, and again, of an "incredibly deep" bass voice that he heard. At a convent for nuns in St. Petersburg that he visited, there were some beautiful women's voices, among them "some so deep that one might take them for men's." The deacon at Welbeck-street, though he is past sixty, has a bass voice of this large, cavernous sort, which is to an ordinary bass voice what a double bass is to a violoncello. As a rule the finest tenor and boys' voices come from South Russia, the finest basses from North Russia. Boys are employed in the principal choirs in Russia both for treble and alto parts, and not for treble only as in the English cathedrals. There is, however, no rule of the Eastern Church against women singing, and women often

are found in voluntary choirs in the large towns. Some of the bass voices in Russia are so deep that they sing a special part, generally moving an octave below the ordinary bass, and hence they are called "octavists." I am told on the best authority that all these men take the C on the second leger line below the bass staff, and that the best of them can take the F on the *fourth* leger line below the bass staff. These deep voices throw up harmonics which enrich the upper parts, and add a wondrous fulness to the harmony.

The choir of the Imperial Chapel at St. Petersburg is the best in Russia. It consists of about 120 voices, men and boys. The director makes it his business to travel all over Russia hunting for fine voices. The most fertile district is Kief, in the South. The members of the choir practise an hour and a-half each day under Italian masters for vocalisation, and under their own four teachers for the church style. At practice they use a pianoforte; in other choirs a harmonium or violin is employed, but of course none of these instruments enter the churches. There a tuning-fork to give the pitch is the only instrument used. The members of the Imperial Choir have no other occupation, and they preserve their voices with great care. Several modern composers have written music for the Russian Church, among whom may be named Bortniansky, Galuppy, Davydoff, Beresovsky, and Turchaninoff. The last-named composer is especially noted for his music. All through it he preserves the tunes of the old service book in Gregorian notation. The music of these recent composers is barred, but there is scarcely any fugal imitation; the voices generally move together. The composer is strongly under the influence of the old Church chant, as is seen by the reiteration of the same note many times over. Indeed, any movement in the



direction of the Italian style or the counterpoint of Protestant composers would not be tolerated. No Church music can be printed or sung in Russia until it has been duly authorised. Von Moltke says that this Russian music "is as far removed from the meagre hymns of Protestantism as from the operatic music of the Roman Catholic Church." But comparisons are not needed to awaken interest in these tunes and the old ritual of which they form a part.

## AN OLD CHORISTER.

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“I WAS 78 last March, and I have been a singer at church and chapel ever since I can remember.” The speaker is an old man, with plenty of white hair lying rough upon his head, his intelligent but wrinkled and time-beaten face set in a fringe of white whiskers. He speaks in low rich tones that betray the singing voice, and as he talks on his favourite subject his eye kindles, his cheek glows, and he accompanies his sentences with gesture and movement. Here we sit, he—Daniel Burton—and I, on opposite sides of the table in the quaint old kitchen of his cottage. The stone floor, the small window deeply sunk in the massive wall, the low ceiling, made still lower by the great beam that crosses it, the wooden chairs and the homely furniture are of a piece with the old-world chat that is going on in the room. We are but twelve miles or so from Oxford, yet it has taken me an hour and a half to get here, the last three miles a tramp through farming country, hill and combe alternating with a quickness that stretches limb and lung. In this hamlet, the stately beeches of Blenheim in sight, Daniel has spent his long life. His mind is clear and strong; sometimes a name escapes him, but his memory for past events is distinct.

"My singing," he says, "began in this wise. I was a boy at the Sunday-school which was held at the church of this village. There were no day schools then; but there was a disturbance with the choir of the church, and singers and players—for there were 'cello, bassoon, flute, and clarionet—turned out on strike. We children were sent for to fill up the gap; and twice a week we used to go to the house where the old clerk lived to learn the tunes. That must be nearly 70 years ago, yet I remember the old man well; he had a good voice, and by hearing the tunes from him a few times we quickly picked them up, and did our work on Sundays fairly well. At anyrate we remained on duty till in due time the choir came back, and then they had no further use for us. My grandfather and my uncle were singers in the church; I remember them both. The chief instruments were played by three men, father and two sons; they were hurdle makers in the village, and were thought a deal of by us all.

"I never had any teaching in music, except that when I was sixteen or seventeen the old parish clerk wrote down the scale of the flute for me, and told me how two minims made a semibreve, and so on. The rest I found out for myself. For a while I played the flute in the Parish Church, and afterwards I learned enough of the violoncello to play that too. There"—pointing to a faded Daguerreotype on the wall—"there I am." I look, and see a dim figure of the old musician with a 'cello between his thighs, drawing his bow across the strings. "When my voice broke I took to singing alto, and my way was to sing alto and play bass at the same time.

"It was about the year '25 that the Methodists came into the village and began holding their services in a barn. I was strong church then, and believed the clergyman

when he told us that they taught false doctrine. Very regular was I at church at that time. For two years I never missed once, morning nor afternoon, and then I only missed it because I got fighting, and had a couple of black eyes." "Fighting," I ask, "how was that?" "Well, you see, we young men used to go and disturb the Methodists and make fun of them, and it was a quarrel that came of such business. In '27 the Methodists built their chapel, and began regular services. About that time the singing in the church was very middling, and did not satisfy me. I went, now and again, to the Methodist service, and their singing opened my heart. I was right melted by it, I forgot all about the false doctrine and joined them.

"Of course I soon found myself in the choir, singing alto and playing my bass viol. After a time I dropped into the post of leader, and a very good band of singers and players we had. Everyone said we had the best singing in the circuit; we used to go abroad to tea meetings; we have sung in Woodstock Town Hall; whenever we were within reach the chapels wanted us. At the Sunday services we led the hymns, the flute and clarionet played the air, and the 'cello and bassoon made a fine, full bass. There were some twenty of us, all told. Ah! I have seen this room choke full of singers, practising for the next Sunday. In our best time we knew thirty or forty anthems, and had perhaps a couple of hundred tunes written down in our books. Once we sang the 'Hallelujah Chorus.' We got the anthems from the *Union Harmonist* and other like books. Here is the *Harmonist*." And the old man takes from its shelf the dusty volume, turning the pages and dilating upon the qualities of each of the anthems, singing a favourite phrase here and there, and pointing with admiration to



the runs and fugues. "Do *you* like the tunes they sing now?" he asks. "To my mind they sing them a great deal too fast. And there's nothing in them. They go

*Tum tum tum tum tum tum tum*

*Tum tum tum tum tum tum—*

there's no rest, or time to catch a breath, no swells, no tasty music like we had in the old tunes and pieces. Then in this new Methodist Tune Book they have altered the harmony of the old tunes. Here and there they have put in an accidental that makes a nasty, disagreeable noise. It doesn't seem to me half as good as the old style. Every Sunday night we sang an anthem. It wasn't part of the service, but we sang it when the service was over, as the people were going out. But (with a chuckle) it wasn't many people as went out while we were singing. As my children grew up they all turned out Methodists and singers. My four sons and my two daughters were all a strength to the choir, and the boys played instruments too."

"Where did you get your tunes?" I ask. "Oh, we collected them here and there; sometimes I went to Oxford and got one or two; once or twice I was in London; another time I went down into Gloucestershire on business, and picked up some tunes there. About twenty years ago they got an harmonium, and then the players gave up. Some had left and others were getting past work. Ten years ago they built a new chapel, and we only use the old one now for the Sunday School." The old man takes me into his parlour, and brings forward a large type copy of "Wesley's Hymns," a copy of the "Centenary Tune Book," and a pair of silver-mounted spectacles, each of which is inscribed as having been presented to him in 1864 in appreciation of his services as leader of the singers at the Wesleyan Chapel for thirty years past.

"May be you would like to see our old chapel," he continues. I assent, and we stroll down the village street, Daniel stepping firmly and quickly along. The chapel, when we get inside it, certainly seems a tiny one. Daniel says he has seen 300 people in it, but it looks as if 100 would be the maximum. "Come here," he says, as he seats himself in the old square pew to the left of the pulpit, his back against the side wall. "This is my seat, I sat here for many a year, and I've had many a blessing in this seat. When there's a meeting in the old place they always let me come here. There was a music desk in this pew, I sat here at the end of it with my bass viol, and along it on either side were the flute, the clarinet, the bassoon, and later times the concertina. Bless you, sir, I do think singing is the grandest worship we can render to the Almighty! Preaching convinces us of sin and converts us, but singing goes straight to God. What a joy singing has been to me! Did you ever hear Mr. Sankey? I was up at London once and heard him at the Bow Hall. Do you think he is a good singer? He can play the harmonium, and he gives fine expression to his singing, but, do you know, sir, I think from thirty up to sixty years of age I could have sung better than he. I don't praise myself. The Lord has given me a voice and I have used it, and I don't call Mr. Sankey's a pleasant voice."

So Daniel chats on, as he sits in his corner of inspiration. I ask if the choir had any quarrels or "strikes" in his time. "We had a great fall out," he says, "when that gallery was built," and he points to a timber stage at the back of the tiny place, which looks as if it would hold twenty people. "Young people, you know, are jealous. I was chapel steward at the time, and I told them the singers would want one end of the gallery. But there

was a woman in the congregation who had given more money than anybody else to the building of the church, and she wanted the whole of it for the nobs. The choir was refused, and we all turned out. I didn't go back for a long time; in fact, the centenary service was the first that brought me into the place again."

Again we move, and find our way to the new chapel, with the harmonium and other signs of a degenerate age. Some tune-books are scattered about the instrument, amongst them one of Daniel's manuscript books, containing about 100 tunes in full score in his handwriting, alto at the top, tenor next, and treble close above the bass. He turns to tune after tune, and as I play, timing myself to his measured beat, he sings, now piping the alto, now taking up a bass lead with a sonorous voice of a rich quality that is remarkable considering his age. "I can't sing the alto as I could," he says, as if by way of apology for taking to the bass, "my voice gets flat." Nevertheless he is to-day perfectly true in tune, whether in alto or bass. At the high B flat of the alto falsetto and at the deep F of the bass chest voice he is equally at home. His voice quivers somewhat, but the pitch is faultless. He puts in many of the old grace notes which were universally inserted by singers in his time. I notice that whenever, in turning over the pages, he starts a phrase without the instrument, he starts it at its proper pitch. Several times I test this, and he expresses no surprise at being right. "I always did that," he says, "and never used a pitch-pipe to raise the tune. Sometimes I have started a tune before the instruments were ready, and they have always come in and proved my pitch right."

Daniel's heart is in the past. The new tunes, the young people in the choirs, are none of them up to the

standard of his early days. He wants time in the tunes to let the voice swell and roll; to give the feelings play. He wants the young people to sing their parts from the music and not by ear; he wants more joyful devotion to psalmody. He never cared for secular music himself, and cannot see how anyone can find it so attractive as psalmody. He is a survival of a past generation, and our young choir members should not be too ready to set him on one side, but may ask themselves what good they can get from his old-fashioned notions and spirit.



## AMONG THE MORAVIANS.

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It is a wintry Saturday night, and as we drive past the great posts which mark the boundary of the Moravian estate at Fulneck, it is pleasant to dream that we are leaving behind the wrangling, striving world, and entering an atmosphere of brotherhood and peace; that here the thoughts and acts of men are pure and loving, their evil propensities covered by Christian restraint, just as the black heaps of coal-slag, which lie far and near, are being covered by the steadily-falling snow.

Every one indulges at times in such a dream of monastic peace, or, what is more healthy, in a dream of real Christian fellowship for men and women—that “dwelling together in unity” of which the Psalmist speaks. Every communion conserves and throws into prominence some point of Christian organisation or conduct. The Moravians bring to the front companionship, intercourse, personal friendship. And it is impossible to spend a Sunday at Fulneck without noticing how this intercourse springs naturally and easily out of the conditions under which the

brothers and sisters live, grouped together in settlements. They are all neighbours. Distance kills friendship. At Fulneck we see how grouping promotes it, and aids growth and combined action. When one has only to cross the road to church, or walk the length of a street to find all one's friends, the exercises and engagements of religion cease to be a labour, however numerous they may be, and a great variety of short services become possible, which nourish the Christian life.

Fulneck is charmingly placed on the steep slope of a Yorkshire dale; its aspect southern and sunny. The spot was well chosen by the founders of the settlement a hundred and thirty years ago, and they named it after a German town that was similarly posed. The reader must think of a furlong of barrack-like buildings, a broad walk in front of them, at the edge of which the ground slopes away in orchard and meadow to a beck whose course is marked by a fringe of covert. On the other side of this the ground rises steeply, and the opposite hill-top is only a mile away, wood and meadow lying between. But for a few pit-mouths the prospect would be perfectly natural and lovely. These barrack-like houses are the official part of the settlement. The order is symmetrical. Right in the middle stands the chapel; on either side of it the houses which were formerly occupied by the unmarried brethren and the unmarried sisters; then on either side again the boys' and the girls' boarding schools and other buildings, such as the widows' house, the infirmary, &c. Behind this official row of buildings is a road, flanked by a terrace of smaller houses in which families live. At the eastern end of the terrace is the burial-ground, where 2,000 members of the brotherhood are sleeping, the graves marked with long ranks of flat stones. There is something very pathetic in this nearness of dead and

living. There are about 300 souls living in this little village, including 100 boys and girls in the boarding schools. The estate belongs to the church, which, through its officers, is the landlord of all the cottagers, and of the farmers who rent the meadows. The competition of the large towns has destroyed the trades that were carried on in old days by the brethren and sisters, and the establishment of high schools, in conjunction with other adverse circumstances, such as stagnation of trade, has, for a time at least, injured the boarding-schools for which the Moravians have such a deserved reputation. Many of the brethren have had to go to work to neighbouring villages, but they still attend the services at the chapel.

On Sunday morning the bell sounded for ten o'clock service, and the queer old building was well filled. Its shape is peculiar—an oblong running east and west, the pulpit in the middle of the southern side, the organ in a gallery opposite; the gallery, heavily panelled, stretching round either end of the chapel. Along the south side are four great windows, which look upon the apple orchard and the green slopes beyond. The congregation, whether in gallery or on floor, is grouped in sexes—men and boys on the preacher's left, women and girls on his right.

The service is partly liturgical; at one place the minister sings a sentence, to which the congregation respond in song. The hymn-singing is Lutheran in style. Many of the Moravian hymns are translations from the German. The metres and the tunes have been retained, and the association of music and words has been kept intact. Not only this, but the singing is in unison. The tunes are well known, and everybody seems to sing. From the gallery, where the big lads sit, comes a hoarse and hearty melody which almost drowns the sisters'

voices. The chanting is equally general. There is no choir whatever; the organ, played by Mr. Sebastian Nelson, gives a massive support to the voices of the congregation.

It is the anniversary of the foundation of the Moravian Church, and the settlement is summoned at two o'clock to a Love Feast. Four trombone players standing at the chapel door give out the grand slow harmonies of a chorale, to call the people together. The sound is novel and impressive. This quartet of trombones—"the horns," as they are familiarly termed—are a feature of Moravian life in the larger congregations of the community, especially on the Continent. On Easter morning they waken the settlement between six and seven o'clock with chorales. They announce a death by playing a chorale on the terrace, and you can tell, by the tune they play, to which "choir" the deceased belonged—widows, unmarried brethren, &c. At funerals they greet the body at the chapel door, and at the grave they lead the mourners in the chorale, "*O Haupt voll Blut und Wunden.*"

There is nothing Sacramental in the Moravian Love Feast; it is a social service. Sunday scholars mingle with the grown-up people, and the floor of the chapel is entirely filled. A verse of the hymn "*God reveals His presence*" is sung; then all sit. The hymn goes on, and there enters the chapel-keeper carrying a wicker-basket full of buns. Two women in white mob caps, with a white kerchief over their shoulders, follow with like burdens. The minister having taken a bun the man turns to the right and distributes among the men and boys, the women go the left and supply the sisters and girls. The singing goes on meanwhile. When the distribution is over a new hymn is announced, and hardly has it begun when the same three re-enter, each bearing a tray full of steaming cups



of tea. A motet, sung by the choir in the gallery, and including a solo, follows. Then the minister, Rev. Mr. Clemmens, gives an historical address, telling the story of the brethren, their sufferings and triumphs. We all sit and listen, sipping our tea and eating our bun. A hymn is sung while the cups are removed, and then the Rev. Mr. Shawe, head master of the boys' boarding school, follows with a vigorous defence of the Moravian position, and an appeal to their past deeds as missionaries and educationists. The service closes with another hymn, a collection (during which the organ plays), and a short prayer.

The children now withdrew, and a second service, called the "cup of covenant," was held. This originated more than a hundred years ago in a farewell service to a band of missionaries who were leaving a German settlement. It was short and touchingly simple. The Love Feast had lasted an hour and a half; this was over in half-an hour. A hymn having been sung, a short address was given. Two deacons then carried the goblets of wine from seat to seat, the people standing and singing:—

Thou hast kindly led us  
For these many years,  
O accept our praises  
And our grateful tears.  
Grant us all the favour  
To obey Thy voice  
Yea, what Thou directest  
Be our only choice.

As the hymn goes on we sit, but all stand as their turn comes to drink. The minister picks out appropriate verses from one hymn after another. The tunes being inalienable and well known, the organ has only to start and all the congregation take up the melody. When all

have drunk, the singing ceases, and a final hymn is given out. The last verse reads :—

We now return each to his tent  
Joyful and glad of heart,  
And from our solemn covenant  
Through grace will ne'er depart;  
Once more we pledge both heart and hand  
As in God's presence here we stand,  
To live to Him, and Him alone,  
Till we surround His throne.

At the words, "Once more we pledge both heart and hand," everyone turns and shakes hands first with his right hand and next with his left hand neighbour. This simple ceremony is observed not only at the conclusion of this service, but after the ordinary communion service.

The Moravians have always admitted music freely in their services. Of the elaborate motets sung by the choir alone we have specimens in the collections of La Trobe and Hasse. At festivals, like Christmas and Easter, a full band will take part in the service of music. The oratorios performed in Fulneck Chapel used, in the old days, to attract visitors from Leeds and Bradford. With all this, the congregational music is severely simple, made up of chorales sung in unison, without the lead of a choir, and a few simple chants. In the Watch-night service, on New Year's Eve, a curious custom is observed. Upon the first stroke of twelve the organ bursts out with a chorale, which all the people take up. The organist waits not a moment, and often drowns the closing sentence of the minister's address, bringing it to an untimely end.

The service-book contains twenty-eight different liturgies for various seasons and subjects. These are made up chiefly of hymns, odd verses being strung together in accordance with their spirit and suitability. In these services the liturgist, the choir, and the congregation take

alternate parts. Many of them consist entirely of singing, and are called "singing meetings." They last about half-an-hour, and in the larger settlements, especially in Germany, are held every evening in the chapel. The spirit of the hymns varies from prayer to meditation, and from meditation to praise. Hence they satisfy the devotional spirit, and, to some extent, take the place of reading and prayer. At these services in Germany the minister begins to sing the verse, which both organist and congregation then take up, the organist pitching on the key in which the minister is singing and always playing from memory. The resource of an unmusical minister is frequently to sing the first two or three words of the hymn, in *any* key, so distinctly that the organist bursts in with the proper tune at a convenient pitch.

We pass over the evening service at Fulneck and the Sunday-schools, which contain 260 children. The antiquity and the simplicity of Moravian customs makes them full of interest. Whether or not an ideal Christian brotherhood reigns at Fulneck, a Sunday there is both peaceful and refreshing. We face the world again on Monday morning, carrying with us a sense of communion and fellowship that warms the heart and strengthens the will.

## PSALMODY AT LOZELLS CHAPEL.

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"MY strong point," says Mr. Feaston, "has never been my preaching. I believe that the large congregation to which I ministered at Lozells were attracted mainly by the purely congregational service, which invited everyone to sing and to respond. We used none of the arts for drawing a congregation. The services proved attractive, but that was not my aim. I merely endeavoured to be loyal to my ideas of what worship should be, to do the right thing in the right way. The public came of their own accord."

Lozells is a pleasant, but not a fashionable district of Birmingham. The congregation, speaking generally, is neither rich nor poor, but is made up of that middle class who make the best church workers, and have the heartiest spirit. The ministry of the Rev. J. T. Feaston ceased some fourteen years ago, but the church was built and the service was modelled upon his ideas, and is still maintained upon the old lines. The present minister is the Rev. J. Shillito.

No people are so conservative as those who have in the past taken up a radical position. The Lozells congregation, the "old people" especially, are invincibly attached to the novel arrangements of the building in which they have worshipped for some twenty years, and to the order of service in its minutest arrangements.



The building is in outline a double cube with round ends. Two galleries with light iron-work facings, gracefully rounded off at the pulpit end, encircle the walls, the higher gallery being smaller and narrower than the lower one. The windows are below the first gallery and above the second. The walls are coloured and decorated with warm tints. In the place where usually stand the Ten Commandments—that is, on either side of the pulpit—are two large tablets which announce, in bold figures, the numbers of the hymns and tunes for the service, and the amount of last Sunday's offerings. These figures fit so neatly into their places that they seem a part of the tablets, and strangers often wonder, as King George wondered about apples in dumplings, however they got there. There are no benches or pews at Lozells; in place of them we find long rows of comfortable chairs, set in a slight curve across the floor. These chairs are by no means penitential. They are of a large size, and well cushioned, each being separate from the rest. Close under the seat of every chair is a shelf guarded by a lid, and everyone keeps his books in the chair in front of him. Each box contains a hymn-book and a tune-book, the property of the church. The floor of the building is carpeted, except the aisles, which are laid with linoleum. Offerings are entirely voluntary, and are put in boxes on *entering* the place.

We dwell on these details to show that Mr. Feaston's originality and disregard of conventionalism, which found its strongest expression in the psalmody, penetrated also the whole arrangements of the place. As we talk of the matter Mr. Feaston says:—"I began by asking myself what was the ideal employment of music in worship. The answer came irresistibly that it was singing by the whole congregation. I felt that at best a choir

could only be regarded as a substitute for the congregation. I was convinced that the highest aim was not to abolish a choir, but to convert the congregation into one. If I could get every worshipper to take his or her part, then the need for a choir vanished. Thus I theorised, but before setting to work I saw clearly that I was not likely to reach the perfection I sought. I said to myself, however, 'The nearer you aim at perfection the more likely you are to approach it, and so long as you aim at it you must be on the right track.'

"I began," says Mr. Feaston—and this point we regard as important—"I began with an opposite assumption to that which most people adopt. I did not assume that the congregation generally could read music, but I assumed that they could not do so. I therefore invited them to come on Monday evenings, and learn to read music after a systematic fashion. The system I used was Waite's, which applied figures to the ordinary staff notation. At these weekly practices the tunes were patiently studied, and the parts rehearsed until they were known. No instrument but a pitch-pipe ever came near us, either at the practice or the Sunday service. We were careful, moreover, to prevent the idea spreading that our Monday practices were for any select part of the congregation. They were for the congregation itself, and the success of our scheme depended on the congregation bearing upon its own shoulders the obligation of sustaining the psalmody.

"At the practices, of course, the people were arranged according to the parts they sang. To some extent, also, we carried out this plan at the Sunday services, and this has been much criticised. But the grouping on Sunday was entirely voluntary. In every congregation there are a large number of 'unattached' people, and it was these

we persuaded to sit together in parts. If any members of families did so in addition, the act was their own."

So far Mr Feaston ; to his own reminiscences a few personal impressions of Lozells psalmody may be added by the present writer. In every way the manner of conducting the service of praise is novel. The precentor, Mr. Nicholas, stands on a raised platform below the pulpit. The hymns and tunes are on the tablet, and there is, therefore, no need for them to be announced. When the people have found the hymn and the tune Mr. Nicholas stands; the congregation then stand too. He blows the keynote on his pitch-pipe, and the congregation respond with a full round chord. This having died away, at a signal from the precentor they start the hymn.

The first thing to be noted about the singing is its sharpness and clearness. There is no dragging or drawling; all is life, spirit, and promptness. The accent is good, and the congregation answers most readily to changes of force and movement suggested by the precentor in order to bring out the meaning of the words. But by far the strongest feeling produced on a stranger is that of hearing full and balanced harmony pouring in from all sides. This does not come from either end of the building; it comes from everywhere. In many churches if one joins heartily in the singing one feels singular, because very few in the congregation are doing the same. At Lozells chapel one has precisely the opposite feeling. Here to be silent is to feel singular, because everybody is at work. The sound of voices all round is infectious; almost insensibly one begins to sing.

It should be noticed that this congregational result has not been reached by starving the psalmody from a musical point of view, or levelling it down to infantile simplicity. In Mr. Feaston's time a great point was made of antiphonal

singing of the hymns. Sometimes the people in the galleries would answer those below; sometimes the children would sing a verse by themselves; often the men would take a verse alone; or, again, the women would do the same. To judge by the delights with which these effects are recalled over a distance of many years, they must have been very appropriate and very expressive. All along there have been chants and anthems sung, as well as hymns. Mr. Feaston collected a number of appropriate texts which form responses to the Ten Commandments and to the Beatitudes. These are read by the minister, and the people chant the response. Thus to the fifth commandment, "Honour thy father and thy mother," &c., the response is, "A wise son maketh a glad father; but a foolish son is the heaviness of his mother." Again to the fourth beatitude, "Blessed are they which do hunger and thirst after righteousness," the reply is, "I have longed for Thy salvation, O Lord, and Thy law is my delight." To hear the whole congregation stand and deliver these responses in strong and full harmony is striking and impressive. There is an anthem, chant, "Te Deum," or response of this kind in every service.

Much attention is also paid to musical expression, which has its root not in mere artistic effect, but in the devotional spirit. Take the verse:—

Frail children of dust,  
And feeble as frail,  
In Thee do we trust,  
Nor find Thee to fail;  
Thy mercies how tender,  
How firm to the end,  
Our Maker, Defender,  
Redeemer, and Friend.

The congregation, having practised the hymn during the week, began the verse quite softly; at the words, "Thy



mercies how tender," they quickened the speed, and sang louder and louder to the end of the verse. The long drawn *pianissimo* at the words, "Keep silence before Him," which close one of the anthems, was also very impressive. The singing gains much in vividness through the words being audible. It is a disadvantage of the organ that it does much to prevent the words being distinctly heard.

We find, on inquiry of Mr. Nicholas, that flattening, which was the chief defect we feared, now seldom takes place. It did take place, however, a few years ago, when the psalmody had been neglected. We attribute its absence to the decisive and spirited singing, and especially to the fact that nearly every one is singing the part for which he or she is fitted by nature. There is thus no straining; and it is straining that causes flattening.

Mr. Nicholas, in his present scheme of work, has somewhat modified Mr. Feaston's original plan. He keeps up the psalmody exercises on Friday evenings. Admission to these is free, and the average attendance is about one hundred. Juvenile psalmody exercises are conducted at an earlier hour on the same evening. At Lozells the Sunday-school has always used the same hymn-book as the church, and thus the children do much to help the psalmody with their fresh young voices. Mr. Nicholas has also Tonic Sol-fa classes on Monday evenings, for adults and for children. These are largely attended, and it is here that singers are manufactured. The attendants at the psalmody exercises divide themselves on Sundays for the most part into four groups of twenty each. One of these groups sits in the middle of the church, one in each side gallery, and one in the end gallery. Each group contains all the four parts, and not one part only, as was Mr. Feaston's plan. To the eye these groups are not to be distinguished from the rest of the congregation, but

they exert a powerful influence. They are musical fire-brands, that set the whole place in a blaze; they encourage the timid and arouse the indolent, until all begin to sing.

The plan of having a "dispersed choir" has often been recommended. It is practically carried out at Union Chapel, Islington, where the persons sitting in the choir seats are but a small fraction of those who attend the psalmody practice, and rehearse the service music. The same thing is done extensively in Scotland. But in all these cases a choir remains; there is one part of the building upon which the responsibility of the music especially rests. The peculiarity of Lozells Chapel is that there is there no select body of singers; no part of the church or of the worshippers are more concerned with the music than any other. Mr. Feaston would probably object to our saying that the whole of the choir is dispersed. He would prefer to say that the congregation is the choir. But practically the two things are the same. The cardinal point is that the congregation are not allowed to feel that they have shifted their responsibility. The onus is thrown upon them, and they certainly answer splendidly to the appeal. The singing, in its fulness and breadth, is a growth, and the fruit of time as well as of enthusiastic work. It demands also unceasing activity. To rest is to retrograde, for the congregation is perpetually shifting.

At a time when unison singing is being so widely recommended, and the decadence of the congregational voice is so generally admitted, it is worth the while of psalmodists to visit Lozells Chapel. Here, at least, is a congregation singing in parts without any accompaniment, and doing so with life and spirit, and with evident enjoyment and profit.

## THE ST. CECILIAN MOVEMENT.

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[I am indebted for this sketch of the rise of the St. Cecilian Societies in the Roman Catholic Church to Mr. Joseph Seymour, organist of St. Andrew's, Dublin, and editor of the "*Lyra Ecclesiastica*."] ]

A SHORT sketch of the history and principles of the "Societies of St. Cecilia" which have been established of late years at home and abroad by the Catholics, "for the promotion and cultivation of true Liturgical music," will be of interest to all who believe that Church Music, like Church architecture or Church oratory, should be a thing essentially different from its namesake and relative in secular art. Wherein the essential difference lies in architecture and oratory is pretty generally appreciated; anomalies in building and decoration have given way in most cases before an improved taste, and an appeal to the mirthful or to the sensual feelings, however frequent on public platforms, stage, or court of law, is surely not to be heard from the pulpit. But that music, both vocal and instrumental, of a profane and sensuous style is to be heard accompanying the Divine worship is too true (especially of the Catholic Church); and unfortunately the greatest and most formidable obstacle in the way of reform which the Society of St. Cecilia has taken in hand with the authorisation of the Holy See, is that this

pernicious system has its apologists and admirers amongst musicians of talent and genius—a genius which will not bow to liturgical rules—and in the great majority of the so-called *dilettanti*, to whom much of the working of church choirs is entrusted.

To give even a short history of the Societies of St. Cecilia one must go back for a moment to the days of the famous Council of Trent, 1563. The Tridentine Fathers were occupied during several sittings in discussing a recommendation for the entire abolition of “figured” music \* in Divine Service, in consequence of the abuses which had crept into it. These abuses were to a certain extent identical with those with which the Cecilian Societies of to-day are doing battle: namely, the imitation of a profane style, the introduction of secular melodies, and the alteration of the liturgical words to suit the music. In the complicated vocal counterpoint which then flourished the words of the liturgy were so obscured by the fugal progression of the parts as to be in some cases quite unintelligible to the hearer, which was also rightly esteemed an abuse.

A sub-committee of eight Cardinals, amongst whom was St. Charles Borromeo, afterwards Bishop of Milan, was appointed on the termination of the Council to investigate the matter, and they associated with themselves an equal number of musicians, amongst whom was Christian of Ameyden, then a singer in the Papal chapel. After much deliberation it was resolved to entrust to the Choir-master of St. John Lateran, the famous Gioranni Pierluigi da Palestrina, the composition of a mass in which the

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\* “Figured music,”—the “Canto figurato” or polyphonic Counterpoint of that era, as distinguished from the “Cantus planus” or plain Chant known to us as “Gregorian,” which was to be retained.



contrapuntal or fugal treatment should not obscure or disarrange the liturgical words, and on this trial the fate of chorus singing was to depend.

This was in February, 1565, and two months later Palestrina had completed three masses for the great trial, which took place on the Saturday after Easter, in Cardinal Vittellozzo's palace, in presence of the Eight Cardinals and Eight Musicians of the Committee.

It was unanimously decided that the compositions, especially the historic *Missa Papae Marcelli*, as it was subsequently entitled, satisfied all the requirements of the Council, and they were accordingly adopted as models for Church compositions, a position which the Societies of St. Cecilia accord to them at the present day.

The *Papae Marcelli* mass is not unknown to the London public, as it has been produced by the Bach Choir under the direction of Mr. Goldschmidt, and by the Cambridge University Musical Society under Dr. Stanford, and even in this age of musical liberalism commanded public approbation if not enthusiasm quite apart from its archæological interest; whilst at the Cecilian Societies' festivals it is a *cheval de bataille* which they never tire of bringing to the fore. Did I not fear to digress too much I would quote here the opinions of Mendelssohn, Thibaut, Fétis, Choron, Bellerman, Richard Wagner, W. H. Gladstone, and many others on the superiority of the early *a capella* style of Palestrina and his disciples to any other style of harmonised music for Church purposes.

The first reform of Church Music was carried out without difficulty, and Palestrina was hailed as the saviour of the *Canto figurato*, and honoured with the title of "Prince of Musicians," which was sculptured on his grave.

But musical knowledge progressed, and the new science of harmony brought into favour many a combination of

sounds previously unknown or rejected, from the first innovations of Monteverde down to the perfecting of a complete instrumental system two centuries later by Mozart, Haydn, and Beethoven. To write for the opera, instead of for the Church, became the composer's ideal of what was most glorious, and also, no doubt, most profitable. Unfortunately little or no effort was made to keep the two styles distinct; religious and profane music, like the other arts, were confounded, and any protests made had little effect against the seductive charms of novelty. Accordingly, at the period which I have now reached the state of Church Music had arrived at a pass compared with which that which the Council of Trent had undertaken to reform, was dignity and decorum itself.

The words of the service were curtailed, supplemented, changed, omitted, or repeated *ad nauseum*, at the will of the composer, so that the flow of his ideas should not be checked, and their very sense was ignorantly altered if the *maestro di capella* preferred them to be inverted. As to the music itself it was in no way to be distinguished from that of the theatre; its chief characteristics were the same—the dramatic solo or sentimental duet riveting all attention, and extending to the extreme limits of the voice, with trills *ad lib.*, &c. &c., dance measures in the *Kyrie Eleison* and *Agnus Dei*, military marches interspersed with *cavatine* in the *Gloria* and *Credo*, and trivial fiddling (as Wagner describes it) in the orchestra, when the same was not employed in startling effects. These were the chief features of a style of Church Music which in this and the last centuries has been the admiration of the unthinking world.

I come at last to the establishment of the Society of St. Cecilia.

Repeated briefs of the Popes condemning the irreligious nature of the "figured" music in general use, and enforcing the laws of the rubrics on musical service, had produced but little practical result, owing perhaps to their want of definiteness, the choirs being for the most part in the hands of men ignorant of the liturgy and rubrics. The Gregorian, it is true, continued to be sung side by side with the theatrical solo, but it was sung without enthusiasm or care, the secret of singing it well was lost, and it had fallen into discredit even with the Clergy, who had become in many cases more secular in musical taste than the laity themselves. The Palestrina style pleased no longer, except during Holy Week, when thousands thronged to Rome to hear it sung in the Sistine Chapel, and having marvelled at its beauties for one week, returned with greater appetite for the highly-seasoned fare provided by their own choirs.

Dr. Proske, Canon of Ratisbon Cathedral, and Herr Kapellmeister Mettenleiter of the same town, may be called the fathers of the Cecilian movement. The former by his publication in score of the manuscripts of the Papal Choir and other libraries, under the title of "*Musica Divina*," \* containing numerous compositions of Palestrina, Vittoria, Orlando di Lasso, &c. &c. ; and the latter by his "*Erehrwürdige Chorale*," † paved the way, and made possible the foundation by their gifted pupil, Dr. Witt, of the "*Cecilien-Verein*." Franz Witt, a Bavarian priest and choir-master, already known by his powerful compositions for the Church, wrote and published a series of letters "on the present state of Church Music in Lower Bavaria," and succeeded in calling the attention of the

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\* "*Pustet, Ratisbon*," 4 vols., commenced 1853.

† "*Pustet, Ratisbon*," 1853.

Bishops and Clergy to the unfitness of modern so-called Church Music to fulfil its duties. In 1868 the *Cecilien-Verein* was founded under the presidency of Dr. Franz Witt, and two years later obtained the formal sanction of the Holy See. Ten thousand members were speedily enrolled. Musicians set to work to amplify the catalogue of approved compositions, which now numbers upwards of a thousand works, and the movement spread from Bavaria throughout Germany, where at the present time its sway is almost universal. In all the Cathedrals throughout the Rhine-province and South Germany, the dramatic solos, the scandalously gay (as Mendelssohn called them) "Kyries" of Haydn, and the sentimentalities of Mozart, have given way to the pure and elevating strains of the Palestrinesque school and the solemn Gregorian chant, and in the smaller churches, the feeble attempts at the great compositions by an insufficient or incapable choir, are replaced by masses in 2, 3, or 4 parts, in the style now known as "Cecilian Music," by contemporary composers, simple, decorous, and of great musical merit. In 1876 the Dutch Society of St. Gregory was formed, in 1874 the American Society of St. Cecilia, in 1878 the Irish Society of St. Cecilia, and subsequently Societies in Belgium, France, Italy, Austria, and Spain. No less than 24 monthly periodicals are devoted to the Cecilian Reform, which, in spite of active and passive resistance, can claim to be considered a success, as its principles have been recognised by those highest in authority on such matters, while its practice, if it did, or do, disappoint the "worshipper" who comes to church to be entertained, on the other hand has the hearty commendation of serious thinkers and those who delight in "fitness in all things."

The Cecilian Society's principles and work may be summarised in the following sentences taken from the *Lyra*



*Ecclesiastica* (the Irish Cecilian Bulletin) of January, 1884:—

- I. "The true music of the church is the GREGORIAN CHANT.
- II. Of all harmonised music approved by the Church and written in accordance with its Liturgy, the most ecclesiastical in its character is that of the Italian School of the 16th Century and best known as the PALESTRINA SCHOOL.
- III. The florid style of so-called Church Music abounding in solos and torturing the liturgical words, as exemplified in the more florid masses of the HAYDN-MOZART School, is unecclesiastical in character and unfit for the Church's service.
- IV. We approve of and warmly recommend the compositions of the Modern CECILIAN School, which combines the traditions and spirit of the music of the ages of faith with the resources of modern music."

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"At the time when our Society was formed nothing was more usual than to hear at Mass theatrical solos, adaptations from operas, languishing *ariettas*, sentimental "*Tantum Ergos*," overtures and arrangements of profane music on the organ. Such profanations of God's Temple it was the object of the Society of St. Cecilia to banish, and wherever the principles of the Society of St. Cecilia have gained a footing, such profanations have been banished, we trust irrevocably, and decorous music breathing piety and reverence for God's house has taken their place. Is not this a result worth striving for, and is not this a cause worth joining?"

## PRESBYTERIAN CHURCH MUSIC.\*

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It is a strong proof of the vitality of religious feeling in the Presbyterian Church that so keen a contest rages over the forms and methods of worship. If the champions of use and wont were content with a feeble and passive protest against innovations; if the younger and reforming spirits were satisfied to hint at reforms which they had not zeal enough to carry through, then we might indeed say that religion was in a bad way. Life, though it brings conflict sometimes is better than deadness, and universal agreement in details is a thing not at all to be desired.

What is, however, most earnestly to be desired is that we should approach this question of worship-music in a large and devout spirit, scorning littleness and repartee, striving to rise to high ground, and to discover the ultimate principles on which the application of music to worship rests.

It has been said, for example, that Presbyterians ought to make their services more artistic and musical, because the young people in the towns are going off to the Episcopal churches, where they can get these things. This seems to me a very poor argument. If, as I believe,

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\* An address delivered at Glasgow, February 1883.

it is right that we should freely admit art in so far as it serves the ends of worship, then let us advocate its introduction upon the distinct basis of principle, and not because we fear a stampede.

Again, I have read that organs ought to be allowed in churches because David played the harp; and I have seen special stress laid upon the fact that one of the earliest Scottish psalters has on its title-page a picture of the Psalmist outraging Presbyterian tradition by giving the Psalms with instrumental accompaniment. All this seems to me mere trifling. If organs are lawful and expedient, it is not because their counterparts were used in the Temple, but because they help to kindle heart and voice in God's praise. If they are unlawful and inexpedient, it is not because Presbyterian tradition is against them, but because they are not found to aid our worship.

What is the real apology and justification for the use of music in worship? This brings us face to face with the two great divergent theories of worship—the Ritual and the Puritan. The Ritual appeal to the senses, the Puritan to the soul. In the one you have the *sight* of a gorgeous building, and an altar blazing with light; the *sound* of bewitching music; the *smell* of incense; the *touch* of holy water; the *taste* of the wafer. In the other, in its purest form, you have the senses completely ignored, the forms of worship, such as they are, appealing straight to the intellect and the soul.

The Ritualist treats man as if he were an animal; the Puritan treats him as if he were an angel. Unfortunately for the theories of each, man is neither: he is a mixture of both. The fact that we cannot escape the influence of the senses ought to be accepted frankly by the Puritan; while the Ritualist ought to recognise the debasing effect of the sensual method. The movement in the Puritan

churches, both in Scotland and England, during the last thirty years, has been due to the discovery that the senses must at least be conciliated if the soul is to be free for higher flights.

The ultimate principle on which the use of music in worship rests seems therefore to me to be in the highest sense Utilitarian. Does it quicken and deepen religious feeling, and aid in its expression? That is the question. It is right that our esthetic sense should be satisfied; but this is not enough. Nay, if any style of music, vocal or instrumental, tends to lull us into the passive enjoyment of sweet sounds, it is dangerous to worship. Music must help worship, and indeed can help it, but music must never be a substitute for worship.

So much by way of clearing the ground. What, at present, is the Church music question in the Presbyterian Church?

That the singing should be congregational is universally conceded. Wherever I speak on this subject, in England or elsewhere, among Churchmen or Nonconformists, I find a hearty and even enthusiastic assent to my assertion that in Divine worship the people ought to sing themselves. The rise of musical taste, and the cheapening of good concerts, will tend to emphasize rather than to weaken the desire of the congregations for plain, rich, and general common praise in Divine service. We do not want on Sunday in God's house a feeble attempt to compete with the concert-rooms where we have been in the week. We talk of attracting people to church by musical performances, but in my experience there is nothing so attractive as really good congregational singing. People, I believe, would rather sing themselves than be sung to.

Unfortunately, congregational singing is difficult to get, and almost as difficult to keep when you have got it.



The elements of which it is built are perpetually decaying, and must be constantly renewed. The end is, however, worth the trouble. Who has not felt his spirit thrilled and melted by a psalm or hymn sung from the heart by a great congregation? Who has not felt his spirit checked and chilled when, after an inspiring sermon, the praise has fallen flat and coldly upon his ears? Why is not the latent power of song that exists in every company of worshippers more strongly realised? If we could but feel what a devotional force lies idle or is imperfectly developed in our congregations, we should spare neither time nor money to awaken it!

The battle of psalms *versus* hymns is pretty well over, in Scotland at least. In a section of the Presbyterian Church in America the anti-hymn party are still vigorous. In fact, if you want to read up the subject at the present day you must go to America. I have recently got hold of a number of the publications of the anti-hymn party there, the titles are enough to show their character: "God's Songs," "The True Psalmody," "The Bible Psalmody," "Talks on Psalmody," "The Inspired Psalmody," "Christ in the Psalms," "An authorised Psalmody," &c. There is also published at Troy, U.S.A., a monthly paper, "The Psalm Singer," devoted to the advocacy of the exclusive use of the Psalms in Praise. Its Editorial staff, we are told, numbers nine able men representing Psalm Singing Churches in America and the British Isles, and two more editors are expected from Holland and the Waldensian Church. It is marvellous that so many books should be necessary to prove what the authors consider is as plain as that 2 and 2 are 4, namely that "the songs contained in the Book of Psalms, and they only, have been given and appointed by God to be used in singing His praise, and that it is the will of God that no other songs should be

used." It is to be hoped that these books may have a wide circulation, and that their perusal may prove to others, as it has proved to me, that the position taken up by the authors is inconsistent and altogether untenable. As to the practice of the Early Christians in the matter, I lately consulted Canon Farrar, who knows something about the subject, and he replied "the Early Christians most undoubtedly sang other hymns than the Psalms." But, as I have said, this controversy is almost dead in Scotland, Christian common sense having won the day.

*What* we shall sing is fairly agreed upon: there remains, however, much diversity of opinion as to *how* we shall sing, and what musical aids to our worship shall be allowed.

First, a word as to prose chanting. I say nothing about singing a hymn to a chant, which is a favourite practice in Scotland, because this is not chanting at all. Chanting is unmetrical, and herein lies the difficulty. Regular rhythmical pulsation, which helps a congregation to keep together in hymn-tune or anthem, is wanting in the reciting tone of the chant. Chanting, therefore, must always be more difficult than singing, and if it is really desired that the congregation, and not the choir only, shall join in the exercise, only a few psalms or other Scripture passages and only a few chants must be used, so that the people may know the words and the pointing by heart. Good congregational chanting is seldom or never to be heard. Choirs chant, but not often the people themselves. Moreover, nearly all the choir-chanting we hear is a disgraceful helter-skelter. These undoubted facts are enough to make us pause in adopting the practice of prose chanting. It is a thing delightful in theory, but far from delightful in ordinary practice.

Next, as to the question of choir and congregation. The growth and the improvement of church choirs is the most striking feature of the last thirty years in the history of psalmody. Mr. W. H. Monk, the editor of "Hymns, Ancient and Modern," once made this remark to me in conversation: "The better the choir-singing in any church, the worse will be the congregational singing." I was at first disposed to dispute this assertion, but reflection and observation have convinced me, very unwillingly, of its truth.

One is reluctant to say a word that might damp the unselfish devotion of so many organists, choir-masters, precentors, and choir members. How much taste, skill, and time is spent in preparing choirs for the psalms, hymns, tunes, and anthems of Divine service! This earnestness is the very life and hope of psalmody, if only it can be so manipulated as to *promote* the singing of the congregation and not to *supersede* it. We all feel the importance of training a choir well—expression to enforce the words, pronunciation to let them be heard, voice culture to secure a smooth and blended effect, so that we may give our best to God. Yet what is the common result of securing these excellences in a choir? The common result is that the people cease to sing. I myself, when I am in a church where there is a fine choir, feel my voice arrested. Others are silent round me, and it seems profane to disturb the balance of voice, and the part-song-like finish of the music. I stand and listen, or am content with a gentle hum that satisfies my conscience without disturbing my neighbours.

This is all very undesirable, and it is an undoubted fact that the musical revival of to-day has often taken a wrong direction, a direction that is injurious to congregational singing. We do not want in our services a Sunday

concert. We want a full and general chorus from the congregation. Can we so use choirs as to help us to get this? May they be so organised as to stir the congregation, and not to lull it to sleep?

I regard a choir as indispensable. The ideal of the advocate of congregational singing is, of course, that the congregation should be the choir. But even in churches which approach most nearly to this ideal, the singing must always be led by an earnest musical minority who need rehearsing, and this is still the virtual choir. The question of where this earnest minority is to sit during service is a separate and very important one. I know one church in England where the choir is entirely dispersed among the congregation, and where, as a consequence, the sound of four-part harmony comes from every side in a way that is most inspiring and contagious.\* Directly you begin to concentrate the best singers at one end of the church, the congregation begin to shift their responsibility. Few churches, I suppose, will adopt such a radical plan as dispersing the *whole* of the choir among the congregation. If this cannot be done, then let the *majority* of the choir be dispersed, and the larger the majority the better will be the singing. A choir, using the word in this larger sense, is the very life of congregational singing; and the life of the choir is the elementary music class. This is as important as fresh fuel to a steam-engine, and no church should be without one.

If people will not have a dispersed choir, but prefer the ordinary plan of a well-drilled musical body distinct from the congregation, then how can such a body be used so as least to hinder the congregational voice? The best way, I think, is to have one piece in each service sung by the

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\* See "Psalmody at Lozell's Chapel," ante p. 64.



choir alone, the congregation devoutly listening. This will satisfy the musical ambition of the choir, and we then may demand that the rest of the service music should be thoroughly plain and congregational. This separation of the service music into two kinds is carried out in America. It gives the choir work to do, and keeps them together. It is a sort of safety valve which will preserve the congregational singing from entire destruction.

I am very glad that precentors are coming down from their pulpits and turning themselves into choir-masters. They can do much better work in that way for congregational singing. The sound of a tenor voice prominently singing the air an octave below pitch is not to my taste, and if the choir be trained to lead it is not necessary. Increased attention is being paid to the mating of tune and hymn; the utterance of religious sentiment through musical expression is being more studied; and pronunciation is being looked after. These reforms have come none too quickly, for congregations advance rapidly in musical taste. Let us remember that culture in music, divorced from the devotional spirit, is not only a mockery but a failure. Expression can only be musically true and satisfying if it is inspired by and naturally springs out of the thoughts that are being uttered. Let our psalmody leaders try to feel deeply if they would rise to a higher musical level.

The church music question of greatest magnitude at the present day relates to the organ. At the very mention of the word the mildest person in this room becomes a partisan, so that a dispassionate study of the *pros* and *cons* of the matter is exceedingly difficult. The opponents of organs have entrenched themselves in a citadel, and they seem to be of opinion that if their citadel falls, the whole order of Presbyterian worship falls too. Meanwhile, the besiegers

—armed, I suppose, with organ pipes instead of trumpets—are doing their best to bring down the walls. The capitulation is only a question of time.

Yet though we may smile at the heat and exaggeration which this controversy excites, there can be no doubt that the change from unaccompanied to accompanied singing is a serious and considerable one, involving great possibilities of harm to what we all so earnestly desire—congregational singing. Let us discuss the matter on practical grounds, setting aside arguments about lawfulness which even religious men feel to be out of harmony with the spirit of the times.

What is the effect of an organ upon congregational singing? I think it makes the act of singing easier, especially if you are trying to sing a part. The notes you want are in the atmosphere. Even though the instrument be so softly played as not to be heard, it is *felt* in the support it gives to the voices. I do not think it can be said to prevent flattening. Most of us have had painful experience that a congregation will flatten in spite of an organ, and will go on verse after verse, at its own flat pitch against the instrument in a way that tortures the ear. Flattening is not so frequent with an organ as without, but the organ does not cure the evil.

It is this function of affording a back-ground for the voices that an organ should perform. It should never attempt to lead. Many people seem to be of opinion that if an organ is introduced to a church the singing will at once improve, and need never trouble them again. What folly! As well might they expect to increase the piety of a congregation by building a tall steeple. Just as much pains must be taken with the vocal praise with an organ as without. There must be choir-practices and elemen-

tary singing-classes and never-ceasing work if a full and harmonious offering of praise is to be maintained.

So far we have spoken of organs as they *should* be used. But how are they commonly used in England, where they are universal and long established? They are often played so loudly that the choir and congregation chirp like birds in a thunderstorm. Moreover the organ is a very noble instrument, which engrosses all the energies and sympathies of the player. The organist, in ninety-nine cases out of a hundred, is the choirmaster, and does whatever other musical work is done in the congregation. He is absorbed in his instrument, and, in consequence, choir-training is neglected, and congregational training never thought of. Singing becomes shouting, the words are drowned in a muddy sea of organ tone, and the general result is noise, not music.

The organ is a good servant, but a bad master, and the temper of many of the intelligent opponents of organs is this—Let us bear the ills we have rather than fly to others that we know not of. I can assure you that the example of what has happened in England is enough to make me feel much sympathy with this position.

One word to the opponents of organs. A mere negative attitude is not enough. You must have a positive policy, and show people that you can produce an unaccompanied service which satisfies the ear and the devotional feeling richly and deeply, falling like the echoes of a purer worship upon the weary and distracted spirit.

The work necessary to create and sustain a service of this kind is far greater than for one which is accompanied. But it is work in aid of devotion, and if your opposition to organs springs really from your zeal for purity of worship, here is your opportunity of proving it.

There are three chief forces that go to make or mar the service of praise—minister, people, and precentor. The ministers have frequent opportunity of expressing their views on psalmody; the opinions of the congregation are echoed in the newspapers and in general conversation; but the precentors have but few opportunities of making themselves heard. Yet they have a practical acquaintance with the subject which no others have; they are at the front as workers; they know only too well how the ideal differs from the real, and what struggles and disappointment beset the path of a psalmody worker. I enjoy the friendship of many Presbyterian precentors, and I have thought that it would make this lecture practical and straight-hitting if I could persuade some of them to contribute their opinions as to the hindrances they meet. I have succeeded well, and shall give you some passages from the letters that have come in answer to my appeal.

A precentor of an important church in a Scottish city writes :—

“First as to ministers. For nearly thirteen years I have been leader of psalmody in this church. During five of these years we had *two* ministers; during the rest of the time, one. We have a meeting for the practice of psalmody every Friday evening (holidays excepted), besides an elementary class every year, and extra meetings before our annual recital or concert. In all these years we have only been visited twice by a minister at our ordinary meetings. My last elementary class met at seven o'clock on Fridays, an hour fixed to suit young people attending school. Our minister in announcing the class, spoke of the benefits to be derived, and urged parents to send their children. He has a family of young people himself, but not one of them ever appeared. Nearly every Sunday, prayer is offered up for preachers, Sabbath-school teachers, tract distributors, sessions, and Christian workers. Though I have been a precentor for over twenty-five years altogether, I have only twice heard the precentor prayed for. From their practice, I have been forced to the conclusion that most ministers regard psalmody as something that may be used



or left out as occasion requires. If the sermon is short, we are sure to have a lot of singing; if it is protracted, the last psalm or hymn is shortened or left out. The duty of sending a list of the Sunday's psalms and hymns to the weekly practice is also frequently neglected. Of late we have often been called upon to sing tunes at first sight in church."

After noticing that elders and managers keep aloof from the association, my friend mentions that his Psalmody Association has seldom numbered less than 100 members, though with a congregation of 1,200 members, besides adherents, he does not think this a fair proportion. He proceeds:—

"With such an example from those in authority, it is hardly to be expected that the congregation as a whole will be much interested in psalmody. Few congregations, I believe, could muster a greater number of sight-singers than we, and yet I am sorry to say the congregational voice is neither so strong nor so hearty as it once was, and should be. The fashion of having an organ and choir to 'do' the singing seems to be killing all sense of responsibility in this matter. How else can we account for so many whom we know to be capable, standing listless and idle during praise.

"The introduction of so many new tunes has also injured congregational interest very much. During 1882 I conducted the Psalmody at 99 regular church services, and in these 133 tunes and 18 pieces (or sentences) were made use of—too many for any congregation to keep in full song. The manner in which our hymn book is got up—every tune having its own hymn—compels the use of a great many tunes. The style of tune now generally advocated is another hindrance. Most of them are so bald, so void of melody, so wooden that it is little wonder that people don't take to them readily.

"Professor Macfarren says that 'all lightness, all grace, all freedom in melody, result from a judicious use of passing notes:' but passing notes have been tabooed by the editors of our collections of tunes. The alteration of harmonies has also hindered us considerably. When an old and standard tune like 'St. Paul's' or 'Martyrdom' is sung with new harmony, the effect is like the twenty pipers playing each his favourite tune at the same time and in the same room, for

the elder people sing the old harmonies, and the younger ones the new."

Another precentor, who confesses that he is suffering from an attack of melancholy, writes:—

"If managers, deacons, and elders of churches were to expend upon choirs what they seem happy to lay out upon organs, what an overwhelming change would there be in the service of praise in the house of the Lord! Is it not a fact that such perishable things as preaching and praying seem, in a large number of Scotch churches, to be considered *the worship of God*; whilst the praise of God, which is everlasting, which is the connecting link between time and eternity, is left out in the cold—miserably perishing for lack of sustenance."

A third precentor writes:—

"In choosing organists and conductors of psalmody, too little attention is paid, in my opinion, to teaching power. The question of teaching is, indeed, rarely mentioned. I think that playing or singing should be a secondary matter to the power to teach and to attract young people."

Here we have a new hindrance brought forward by a fourth precentor:—

"The chief thing that I have to complain of is the pride of some of our people in Scotland. A great many people, in country districts especially, if they occupy a social position a very little above the working classes, think themselves much superior, and will not associate with them. You have no idea what a hindrance this is to the improvement of psalmody in Scotland. Surely we should all be in the same spirit of humbleness when we meet in church to worship the same God!"

Speaking of a tune-book recently issued by the section of the Presbyterian Church to which he belongs, the same writer says:—

"I do not care for the arrangements. In a great number of the tunes the basses are far too low to be effective, and dissonances and double dissonances are too frequently used for congregational singing. In the whole, the work of the organist is more apparent than that of

the choir-master. I think it is also a mistake to set a tune to each hymn in all cases. There are a great many of the tunes, set to good hymns, which will never be sung, for the reason that they are not worth the singing. Why not have the leaves of the hymnal cut, so that the choice of tune may be free?"

A fifth precentor writes:—

"Some of the ministers are very careless in the selection of hymns. It is not unusual for ministers who come to our church to preach to leave the precentor to choose the hymns, saying 'take any you like.' When this is said to me, I venture to ask the subject of the discourse, so that there may be some unity in the service. Many of the Psalms I regard as unfit for singing. Our service of praise would be improved if only Psalms of praise, of penitence, or such as contain some expression of feeling, were used in singing. It is the habit of our minister to begin at the first Psalm and go straight on in regular order, no matter what the text may be. Thus we sometimes get a mournful sermon and a joyful Psalm, and *vice versa*.

"As to the congregation, I find they will not respond to the invitations given from week to week to attend a psalmody class. If anything is to be done, it must be with junior classes. I have great faith in training the young, but find it difficult to make the work such as will draw them. If a few pounds were spent every year on prizes for regular attendance and for sight-singing, it would bring them out. Kirk sessions, however, don't care to spend much money on the musical training of the congregation. They think they have discharged their duty when they have paid the precentor's salary. I myself gave prizes one winter, consisting of the Psalms, hymns, and tune book which we use; but I could not afford to continue them."

In opposition to what I have read about new tune-books, a sixth precentor says:—

"I find that a large book with plenty of variety and good tunes is a great help to sustaining of interest in the psalmody. The choir sings with more life and feeling, and this in turn is caught by the congregation."

My last correspondent writes with much energy and freshness. He says:—

"A much greater interest is now taken by ministers in the service of praise than formerly, and it is a common thing to find them visiting

the practice meetings and giving a word of encouragement. This has a greater effect in stimulating the young than some are aware of.

"Less progress has, I think, been made by sessions than by ministers in recognising the importance of good congregational singing. Instead of encouraging their precentors and choirs, they seem to think that one of their special duties is to keep a watchful eye over them, and to miss no opportunity of putting their foot upon them. This, I believe, along with the natural youthful unreasonableness of choirs, is one fruitful source of what are termed choir 'rows.'

"For example, some matter of detail has to be arranged about choir seats, change of practising night, a soiree, or some other minor affair. The matter is referred to at a meeting of session, and after conversation the clerk is requested to drop the precentor a note, asking him to do so and so. The clerk then writes a letter, using the most irritating phraseology which accident or design could have suggested to him. The precentor feels the edge of the censorial knife, and at the next meeting of the choir reads the letter with a tone of injured innocence. This letter is hardly finished when several members are on their feet, bursting with eloquence, and in the space of five minutes the explosive powers of the choir are fully developed. A strike is at once agreed upon, but as several members are absent, they must be seen and prevented from going to the choir seats on Sabbath. This necessitates a recapitulation of the affair with 'interlude' and 'episode.' On Sabbath there is no choir. On Monday the minister calls them together and lectures them. Some eloquent member replies, giving his version, but the story has taken such dimensions, like the snow-ball that gathers with rolling, that the minister can scarcely recognise it, though he presided at the meeting where it originated. The tangled skein takes a long time to unravel, and some of the knots are so obstinate as to require cutting. The almost invariable result of these affairs is that a torrent of wrath descends on the head of the precentor from all sides, and he is made the scapegoat who has to carry the troubles, or swallow them as he pleases. If members of session would only remember that they themselves were once guilty of the offence of being young, many troubles would be avoided.

"The greatest complaint against congregations is, I believe, apathy. They want stirring up. This can be done in endless ways.



Your lectures, for instance, stir up from the centre outward, acting on those to whom you speak. They, in turn, stir up their pupils and the outside world. Ministers interested in the service of praise may in like manner stir up their elders, and the elders the people. Personally I hold a somewhat different theory, and practise it. It may be called stirring up from the outside inward. I try to gain the hearts of the children and young people, believing that they rule the mothers, that the mothers rule the fathers, and the fathers the Church. A plan at present on trial in the church to which I belong is to have occasional joint meetings of the Psalmody Association, Literary Association, and Bible Class. This really includes all the young of the congregation above Sabbath-school age. The first combined meeting is a lecture on Musical History, with illustrations. This plan will act and re-act. The Psalmody Association will confer pleasure and profit on the others, and will draw sympathy from them.

“One complaint against congregations is that they consider precentors their special property, and imagine they have a right to criticise them musically, mentally, socially, &c. A chapter on this might be amusing, but I do not know that it would bear much upon the ‘Church Music Question.’

“A few months ago the Psalmody Committee of the General Assembly of our Church issued a circular to ministers containing a number of questions with the object of guiding them in the issue of a new psalter. Our minister asked me to reply in his name, which I did. I also took the liberty of writing to the Committee that a rich mine of musical experience and knowledge was neglected by them when they took no counsel of their precentors. This is a subject on which many able precentors have just cause of complaint.

“The want of uniformity in the tune-books of the Presbyterian Churches is very much to be deplored. I remember when the ‘Scottish Psalmody’ was used in all the Presbyterian Churches. One edition, the most in use, costing only sixpence, was virtually a pocket-book. Scores of young men carried it in their pockets all the year round, and used it on all kinds of occasions. To do the same thing now, one would have to carry a wallet.

“Finally, let ministers acquaint themselves thoroughly as possible with the subject. Let church sessions endeavour to look at the

subject in a reasonable way, and act kindly and judiciously towards the young. Let members of choirs control their impetuosity when their seniors differ from them. Let precentors leave no stone unturned to make themselves masters of their work, so that they may stand head and shoulders above their classes. And let us all be of one mind in remembering that the work is the Lord's."

I adopt this practical summary as my own, and close this article with a hearty "Amen" to its words.

## MUSIC IN THEOLOGICAL SCHOOLS.

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THAT clergymen and ministers are the better for musical knowledge is a proposition which scarcely any will dispute. The argument of those who defend the present general exclusion of music from the curriculum of Theological Schools is that the students are already overburdened with other studies. In order to discover as accurately as possible the present relation of Theological Schools to music I recently addressed a circular of enquiry to 80 such institutions in England, Wales, Scotland, and Ireland. The following list of 54 schools that replied to my circular will show that the information I have obtained is drawn from a broad basis:—

### ROMAN CATHOLIC: 2.

St. Joseph's Coll., Mill Hill. St. Charles's Coll., North Kensington.

### CHURCH OF ENGLAND: 15.

Gloucester.	Church Miss. Coll., Islington.
St. Aidan's, Birkenhead.	St. Peter & Paul, Dorchester.
Wells.	St. Stephen's House, Oxford.
Lincoln.	Salisbury.
Leeds Clergy School.	St. David's, Lampeter,
Chichester.	Truro.
St. John's Hall, Highbury.	Cambridge University.
St. Augustine's Canterbury.	

### SCOTTISH EPISCOPAL CHURCH: 1.

Edinburgh College.

## METHODIST BODIES: 5.

Headingley, near Leeds.	Methodist Coll., Belfast.
Richmond.	Methodist Free Church Coll.,
Primitive Meth. Coll., Man-	Manchester.
chester.	

## CONGREGATIONALIST: 13.

New Coll., Hampstead.	Spring Hill, Birmingham.
Western Coll., Plymouth.	Theological Institute, Bristol.
Rotherham.	Carmarthen.
Cheshunt.	Brecon.
Airedale.	Independent Coll., Bala.
Hackney.	Theological Hall of Scottish
Lancashire Independent, Man-	Congregational Churches,
chester.	Edinburgh.

## BAPTIST: 8.

Rawdon, near Leeds.	Metrop. Tabernacle, Pastor's
Regent's Park, N.W.	Coll.
Bristol.	Scottish Baptist Coll.
Chilwell, Nottingham.	Rev. H. Guinness's Institutes.
Brighton Grove, Manchester.	

## PRESBYTERIAN: 8.

London, Guildford Square.	Free Church, Edinburgh.
Magee Coll., Derry.	„ Aberdeen.
U. P. Coll., Edinburgh.	„ Glasgow.
Presb. Coll., Trevecca.	Estab. Church, Edin. Univ.

## UNITARIAN: 2.

Memorial Hall, Manchester.	Univ. Hall, Gordon Sq., London.
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The general result of the enquiry is that only in 13 of the above Colleges is music or singing formally recognised as part of the curriculum. The thirteen are—

ROMAN CATHOLIC:—St. Joseph's, Mill Hill.

CHURCH OF ENGLAND:—Chichester, Truro, Lampeter, Church Missionary College, Islington, St. Augustine's, Canterbury, Salisbury, and Wells.

SCOTTISH EPISCOPAL CHURCH.—Edinburgh.

PRESBYTERIAN:—Free Church Colleges at Edinburgh, Glasgow, and Aberdeen; Magee College, Londonderry.



In the remaining 41 there is no official recognition of music or singing, and in all probability the same is the case in the 26 Colleges that did not reply to my circular. The singing of Hymns and of the Service Music is commonly practised, and in many cases the students meet together for the purpose, but the music-practice or class has no status, it is voluntary, conducted generally by one of the students on the rather doubtful principle of mutual improvement. I will first quote passages from a few of the letters from Colleges where there is no official teaching of music :—

“ We do not profess to teach here all things knowable, or even all things that it is desirable ministerial students should know. We do not teach either music or singing. Our studies are necessarily limited by the time at our disposal, and the capacities of frail human nature.”

“ We have an organ, and our students practise singing a good deal, but we do not teach it.”

“ Music does not form a part of the College curriculum, but one of the students is chosen or volunteers to form a class for four or five months during the nine months' session. The work of the class consists almost entirely in working for the various certificates of the Tonic Sol-fa College. In fact it is the prime condition of membership that each man should have that end in view. Besides the students, the villagers are allowed to join the classes, and many among them have gained certificates.”

“ I am sorry and ashamed to say that music has never formed any part of our course of study and training. We have of course a musical element in the family worship of morning and evening, and we have generally a few students in the College who can play the organ by which our singing is led. When one of our students happens to be enthusiastic in regard to music he will generally induce others to join him in a little private and desultory practice and self-training. I can do nothing more than encourage this, which I do with all my heart. I have often supplied music sheets at my own cost when it seemed to me that a good use was likely to be made of them.”

"Neither music nor singing is taught in this College, though some of the students (who have ability), are members of the College Chapel Choir."

"Music is no formal part of the curriculum of our College, but is very diligently and successfully practised among the students at voluntary hours in class rooms."

"The students teach each other out of the classes. Most of them know a good deal of music. Music has become a passion in many parts of Wales, so that other things are neglected."

"We seem to have no time for it, and that is about the only reason."

"The students practise music and choral singing continually, and their rendering of sacred music is increasingly effective, but they have no regular training or instruction."

"Musical training does not form a part of our Theological Curriculum. There is, however, a chair of music in the University, and theological students may or may not take advantage of the prelections and training connected with it."

"We have a small organ in the library which is used at morning and evening worship, and we have never been without one or more students who can play. Sometimes we happen to have several students who are musical and who create some special interest in music and singing. Occasionally, but rarely, we have employed a teacher of singing. Still, music does not, and, so far as I remember never did hold a place in our curriculum as an ordinary and essential subject of study. I wish it did."

"Music is one of the things included in a good education, which we expect our students to attend to outside the prescribed course."

"The students take great interest in musical worship, and practise amongst themselves much, both instrumentally and vocally."

We have a singing class weekly for practising not only such music as is required in public worship, but also part-songs, cantatas, &c. The class is voluntary, but a good proportion of the students take an interest in music; indeed, nearly all have some acquaintance with it."

"There is no provision for musical instruction in our present curriculum, but the matter is engaging the attention of our committee, and I believe that a definite resolution, proposing such an addition to the training of our students, has been submitted, and

is awaiting further consideration. I hope something in this direction may take shape before next session."

"We have no more than the necessary preparation of the Gregorian Chant for the Solemn Masses, and of the melodies of hymns, litanies, &c., used in the regular Church Services of the year."

"Music is not taught in this College in any form. 'Musical' students sing, and play the American organ, but only as amateurs. The College is for training *ministers*."

"No instruction in music is provided by the Committee of the College, but the students meet once a fortnight at the house of a gentleman who is well skilled in music. These meetings, which take the form of a social evening, are open to all the students of the College. This year we have paid great attention to hymn-tunes and chanting, and have also practised oratorio choruses by Mendelssohn and Handel, and anthems by Goss and Sullivan. Two papers have been read; one on "The use of Anthems," and the other on "The best method of chanting." Hitherto we have managed to practise with men's voices only; but next year we are thinking of getting some ladies to join us."\*

"Occasionally a student who is able to teach the Sol-fa system has taken a class amongst his brethren here."

"Music forms no part of our curriculum. I wish it were otherwise."

"The students are, as a rule, musical, and often we have at least one among them who trains the rest in glees, &c."

"As a College we do not provide any musical training for our students, nor do we take any responsibility in the matter."

"Music is not amongst the subjects taught, though there is a great deal of hymn singing practised. A Tonic Sol-fa class has lately been begun for the *women servants* (!), but this is a private, not a College undertaking."

"Neither music nor singing is taught in this College. It is very desirable that it should be."

"There is no arrangement for *teaching* music or singing, but many of the students are musical, and play on various instruments (piano,

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\* The effect of Handel's and Mendelssohn's oratorio choruses and Goss's and Sullivan's anthems with men's voices only must have been peculiar, and scarcely likely to improve the taste of the students.

organ, violin, and violoncello), and there are frequently practice meetings among them in the afternoons, when hymns, chants, and anthems are sung, and sometimes more elaborate compositions are performed."

At Cambridge Dr. Garrett, organist to the University, usually gives, during Lent, a course of eight lectures on music addressed to candidates for holy orders. The object of the course, which is sanctioned by the Board of Musical Studies, is "to convey such musical information as shall enable Clergymen to exercise intelligently the large influence over the cultivation of Music in the Parish Schools, and its employment in the Services of the Church, which usually attaches to their position." No previous technical knowledge of music is assumed. The following subjects are treated in the course :—

Construction of the Scale. Grammar and notation of Music. Methods of elementary musical instruction for the Primary School. Choir-training. Speaking and Singing. Intoning. Chanting. Anglican and Gregorian Chants. Hymnology. Service-Music. Anthems. Accompaniment.

The fee for the course of lectures is one guinea and a half. Attendance on the part of candidates for holy orders is purely voluntary. I cannot find that any similar provision is made at Oxford.

At King's College, London, Dr. W. H. Monk lectures on Music to Theological students. I have not succeeded in obtaining a syllabus of his lectures.

The Colleges at which music is taught as part of the curriculum must now be noticed. Taking the Church of England Colleges first we find that at Wells "Instruction in Church Music is given by the Cathedral organist."

At Salisbury :—

"On entrance the voice and singing capacity of each student are tried by one of our teaching staff. If the student has any 'ear' he



then learns to take the clergyman's part in a Choral Service, and is also duly practised in intonation and monotonation. All this has direct reference to the services of the Church, and music is not taught as a class-subject. We have, however, practices for our chapel services, and also a Glee Club within the College, at the meetings of which secular as well as sacred part-songs for men are practised. Every man with a love and aptitude for music is encouraged and helped in the art."

The information as to St. Augustine's College, Canterbury (the foreign missionary College of the S. P. G.) is derived from Dr. Longhurst, the Cathedral organist, who writes:—

"I have been master of the musical situation here ever since the foundation of the College, and have taught all the students on the fixed *do* system. Vocal music only is taught. The course I have for many years adopted is—elementary music on Wednesday evenings to the 'first term' men, and a general practice on Saturday for the sacred music performed in the chapel. In addition to this I have given a regular lecture on rudimental music every Tuesday morning for the last two terms. Unfortunately, for the present term this has been discontinued."

As to the Church (Foreign) Missionary College, Islington, the Rev. Dr. Drury writes:—

"Music is a part of our regular course of studies in this College. All the students are taught on the Tonic Sol-fa system, and with very few exceptions, gain a fair amount of knowledge of it. They attend two lectures a week, given by Mr. J. A. Birch, gentleman of H. M. Chapel Royal. One lesson is devoted to training in the Tonic Sol-fa system, the other to practising psalms and hymns for our daily prayers. The value of the knowledge to missionaries is very great. Many of our missionaries have been able to teach the children in our mission stations all over the world the elements of music. In one school at Frere Town, composed of freed slave children, the children were, I believe, able to read tunes from the Tonic Sol-fa notation at first sight.

Of St. David's College, Lampeter, I have the following information:—

The musical instruction may be divided in two parts:—(1) that

given in connection with the services in the College Chapel, (2) that given as part of the course for the College Certificate in Music.

(1). The Chapel Choir consists of about 25 male voices. An hour is given weekly to the practice of hymns, chants, services, and occasionally anthems. The organ is played by one of the undergraduates, who holds the organ exhibition of £15 per ann.

(2). For the Certificate (lately started): a set of lectures on the elements—notation, keys, &c., including Tonic Sol-fa. Text-book, Dale and Troutbeck. Last term about 20 students attended.

There will be next Michaelmas term, in addition to the above, a class in Elementary Harmony, and a course of lectures on the History of the Art. The examination is held at the end of Lent Term. *Examiner*, Mr. Leonard James Rogers, B.A.; Mus. Bac., Late Scholar of Balliol College, Oxford. *Instructor*, Mr. E. H. Culley, B.A., Lecturer of St. David's College, and Late Scholar of Balliol College, Oxford.

(3). There is a Musical Society, numbering about 40 voices, male and female, which meets weekly to practise part-songs, cantatas, &c.

At Chichester Theological College:—

“Since the beginning of the present year, music has formed one of the subjects of instruction. The Teacher of music is Mr. W. Dean, a Lay Vicar of the Cathedral. Lessons are given twice a week, and though the attendance on the part of the students is voluntary, considerable interest is taken, and a fair proportion attend. So far, instruction has been confined to intoning the service in rendering the *Preces* and the *Litany*. Next term we hope to proceed to the chanting of the *Psalms*.”

At Truro Cathedral Divinity School, a course of lectures on the movable *do* system was recently given to the students by Rev. Harry Oxland.

At the Theological College of the Episcopal Church in Scotland, at Edinburgh, Mr. T. H. Collinson, Mus. Bac., is Lecturer and Instructor in Church Music. He gives 50 Lectures semi-weekly throughout the College year. The Course of Instruction includes:—

Theory and practice of voice-culture. General Theory of Music (rudimentary). Practice in beating and “reading in time.” Study of Intervals;—Sight-reading, &c. Also priest's part (Plainsong) of

the Preces, Litany, &c., of the Church Services. The Musical Course, by the action of the College of Bishops in Scotland, has been made a compulsory portion of the teaching of the College, and examinations are held at least once a year, being conducted *per scriptum et viva voce*.

At St. Joseph's Missionary College, Mill Hill (Roman Catholic):—

"Gregorian or Plain Chant music is taught systematically, as this is the kind of music we use in our Liturgical Services. However, an amateur choir, which exists among the students, occasionally sings a harmonised mass. The practice of singing English hymns in ordinary music is carried on daily. The singing is acquired at this College by frequent individual practice, and by two weekly rehearsals on the Sol-fa system."

Of the Free Church College, Aberdeen, the Rev. Dr. Salmond writes:—

"A class for training our Theological students in worship music was in operation last session. It was instituted by the Praise Committee of the Free Church, and conducted by Mr. W. Litster, a professor of music in the city. It is intended to make this class a regular part of our equipment. The instructions were confined to vocal music, and were given according to the Tonic Sol-fa system."

Of the Free Church College at Glasgow, the Rev. Professor Douglas writes:—

"There is a musical society, which was reconstituted by Dr. Bruce about 1880, and of which a large number of the students are members. It meets once a week during the session, for instruction and practice, strengthened for the latter by the presence of several ladies and gentlemen. It is under the guidance of an experienced master, Mr. W. H. Murray, who is leader of music in one of our large churches."

I was myself present at one of the rehearsals of this society a year or so since, and was much pleased with its organisation. Dr. Bruce invites the attendance of ladies residing near the College, and thus the usual mixed choir is obtained. It is much easier to learn music in a mixed choir than in one consisting only of men's voices. The dispersed harmony is more easy to join in than the close,

while uncertain intonation, which is intolerable in a men's choir, becomes far less trying to the ear in a mixed choir. Besides, the mixed choir represents the ordinary church music and congregational singing which it is the aim of the class to study.

Of Magee College, Londonderry (Presbyterian), a correspondent writes :—

“During the past session there was a singing class in the College conducted by Mr. Ferguson. Nineteen students attended it, and 14 or 15 ladies accepted the invitation to join the class issued by Professor Macmaster. Next year we hope to have larger attendances and two classes, one for beginners and one for those who already hold the elementary Tonic Sol-fa Certificate. But until our church makes attendance at a music class for two sessions at least compulsory on all students, things will not be as they should. Last Assembly would not go so far ; it merely *recommended* such attendance, and a recommendation has about as much weight with students as the paper it is printed on.”

The following is an account of the musical work done at the Free Church College, Edinburgh :—

“There is a Musical Society in connection with the New College. It is sanctioned by the Senatus, but attendance at it is voluntary, as the class does not form a part of the College Curriculum. The class is called “The New College Musical Society,” and the work done each session ranges from a course of Elementary instruction, to the practice of Four-part music for male voices. There are also occasional lectures on Psalmody, Hymnology, &c. The general affairs of this Society are managed by a committee of the students, but the music is under the direction of a professional teacher.”

Reviewing these statistics and opinions, we may say first that the strongest case for musical knowledge is made out in favour of students destined for foreign missions. These men have to be ready to turn their hands to anything, and they are largely and closely engaged with educational work. The power to sing and to teach the elements of singing affords indirectly a valuable means of



gaining influence over the young by leading them in a pleasurable exercise. Missionaries who have acquired this power have repeatedly assured me of its value to them. They have also reminded me that when a missionary first lands in a foreign country a year at least must elapse before he can have learnt enough of the language to begin to preach. He can, however, practise medicine or teach a singing class as soon as he has learnt a few common nouns and verbs, and in doing either of these things he comes into contact with the people, learns their ways, practises their language, and gains an influence over them.

All that I have said of the influence over the young which is gained by a Missionary who can teach singing and conduct a choir, applies equally to clergymen and ministers at home. Spiritual and charitable duties are of course paramount, and in a few years they generally become sufficiently absorbing, but there are often cases in which a young curate or minister starting life in a rural district may profitably fill up his time by some work of this sort, if he can do it. Many and strong are the testimonies I have had from clergymen and ministers who have done this. They tell me that they have won the hearts of the young people of their congregations through music more effectively than they could have done through any other means not directly religious. We may indeed safely say that no accomplishment is so useful to a clergyman or minister as music.

In Churches like the Roman Catholic and High Anglican, where the clergy themselves have to intone, singing is of necessity taught, and music generally holds a place of high esteem. By far the larger proportion of my replies come from communions of a different order, more or less influenced by Puritan and Calvinistic tradition which is hostile to musical elaboration. Yet the passages quoted

above show that even in these Churches a new spirit is stirring. It is remarkable how common the custom has become of students meeting for musical practice under the sanction of the authorities. In several cases tutors and principals express regret that music is not taught; in a few, classes for music have been formed or are in process of formation. The great argument is "want of time;" which is of course but another way of saying "want of importance," because time is found for a variety of other studies that are placed before music. On this point a correspondent who has recently left a Theological School writes:—

"There is little time for music and less inclination. The latter is perhaps the chief obstacle, as there is plenty of opportunity of doing a little singing, which would really be recreation, if there were any enthusiasm on the subject. Neither professors or students are sufficiently alive to the advantages of thorough musical training, and the ruling officials are slow to introduce any novel branches of education. I am sorry to say that the study of elocution, as well as music, is much neglected in our Colleges, instead of being placed in a foremost position."

The following is from a young clergyman who possesses some musical skill; and the power of teaching and conducting:—

"I think that where there is a will to have musical instruction in Colleges, there is a way. Of course when lectures are given only in the morning all the time is needed for these up to say one o'clock. But half an hour before dinner might very well be spared once or twice a week. This was my time when I conducted a class of those willing to be taught at———. Even after dinner a class might very well be held. Our elocution lectures were always given in the afternoon. I cannot be too thankful for my musical knowledge. It has enabled me to train children, to act when necessary as choirmaster, and to conduct a parochial Choral Society. I have been also a conductor of a private Choral Society, which regularly provided attraction for our poorer folk. If men only realised early

enough how useful musical knowledge is in ministerial work, we, who are musical men, should not hear so often the remark 'I wish I had your power.' I trust the day is not far distant when musical instruction will be included in the regular College course."

The next letter is also from a young minister of musical attainments:—

"Certainly I do *not* believe it to be a fact that there is 'no time for music' during a theological collegiate course. Your answers would in most cases be from officials who have little or no sympathy with music being considered part of a minister's training, and who therefore would make no effort to have it included as one of the subjects in a College curriculum. That there *is* time for the teaching of music was proved during my College course—proved the more clearly by the fact that the students made sacrifices to spare the time,—regularly giving up one of the recreation hours for a singing class, and only once do I remember the charm of cricket being more potent than that of music. Besides this hour for class instruction, many students cheerfully spared odd quarters of an hour from their evening studytime, for additional 'coaching,' and the regret of most was that they had not many other spare hours in order more thoroughly to master the subject."

"One or two things are worthy of note in connection with this effort.

"1. Music was taught during the sessions to the pleasure and benefit of the students without in any way interfering with other studies.

"2. Music was successfully taught in spite of the following disadvantages:—

"(a.) It was not an *officially recognised* subject.

"(b.) The class was held *out of study hours*.

"(c.) Attendance was *purely optional*.

"(d.) The instructor was *one of the students*.

"Now one is certainly justified in contending on the ground of these facts, that it cannot be truthfully asserted 'there is no time for music.' Remove the disadvantages mentioned; let the College Committees include music amongst the ordinary subjects; set apart a proper hour for its study; appoint a fully qualified teacher, and I

feel sure they would find it an immense help in College training. Music would be a true educative force, and would exert an ennobling influence upon the characters of the men. It would make other studies far less dreary—infuse a spirit of new vigour and pleasure into College life, and take away much, if not all of its drudgery.

“I speak, of course, from an old *student's* standpoint, and I believe that students everywhere would welcome the introduction of music into their education, and that it would make them happier men and more willing workers.”

This letter touches a new point. The theological course is necessarily one of great monotony. It deals with but one class of ideas and emotions, and makes no call on the sense of beauty or of art. Theological students are human, and the balance of the faculties should be maintained during their course. If singing is advocated in elementary schools as a means of “cheer-fulising” the other studies, it may be called for with stronger reasons of the same sort in Theological Schools.

What is the real cause of the neglect of music in Theological Colleges? It is due, I think, to the fact that Christian opinion does not as yet give to music its proper place as an integral part of worship. Water cannot rise higher than its level, and the real appreciation of music by College tutors and committees is at present low. They are dominated by traces at least of the old Puritan suspicion of art. Men cannot be possessed with more than one leading idea, and the leading idea of the tutors of these Colleges is preaching. That a music class may contribute to the making of a clergyman or minister in the same way as do the classes in other subjects; that lectures on church music should be admitted on a par with those in ecclesiastical history—these things they cannot grasp. They have got on very well without music themselves, and see no reason why others should not do the same. Here and there, as the letters quoted above show, there are tutors



who rise to a proper feeling in this matter, but they are not in the majority.\*

I may fairly be challenged to say what amount and kind of musical instruction I would give to Theological students. No one but a musical monomaniac would say that the subject should occupy any great portion of their time, but there can be no reason why, in those Colleges where the students already meet voluntarily to sing hymns and service music, these gatherings should not take formal shape and be directed by a professional teacher. My first aim would be to secure that every man should leave College possessed of the ability to sing his part in a hymn-tune or a chant. This, in ninety-nine cases out of a hundred, is quite possible, especially if the Tonic Sol-fa system be used. A systematic elementary music class for all students who cannot already read a simple tune at sight is the first requirement. The practice will tell favourably even upon the speaking voice, and it will largely increase the enjoyment of the music of worship. Such a class may be taught by any competent musician who has sufficient dignity of manner to command the respect of the students. Attendance at it should be compulsory, and there should be an examination at the close for a certificate of competency to read easy music at sight.

In addition to this I should advocate a few lectures on Church music from the point of view of the communion to which the College belongs, provided a suitable lecturer

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\* In American Theological Schools both elocution and music are better treated than with us. A professorship of Sacred Music was founded in 1882 in the Theological Institute at Hartford. An article in the *Boston Congregationalist*, March 22, 1882, declares that a young man is not thoroughly furnished for his work who goes out from the Theological Seminary ignorant of the first principles of music, of the history of religious music, and the way to profit by that history.

can be obtained. I admit that the number of men qualified to give lectures of this sort in each denomination is small. Such a lecturer must have a technical knowledge of music as a first qualification, and he must be also a spiritually minded man, treating of music from the standpoint of worship; with a large grasp of principles; not flying off at crotchets; free from the gush of amateurism. He might begin his course by a survey of the employment of music by all branches of the Christian Church, and of the ideas which prevail as to the relative functions of choirs and congregations, the admissibility of solo singing, whether the congregation should join in everything, join in nothing, or sing and listen in turn, the use of antiphonal singing and of responses between the minister and the congregation, or between the choir and the congregation, the history of the employment of instruments in worship, &c. Then would come an explanation of the materials of musical worship, both words and tunes; a sketch of the rise of metrical psalms and hymns; of the forms of the anthem, hymn or psalm tune, chant, kyrie, &c. Practical advice as to the speed and style of singing should follow, for which purpose the lecturer should bring a church choir to the College, or take the students to his own Church. Expression of words, the proper balance of organ tone, the chief points of choir-training should be explained. If the communion is one which favours the employment of boys' voices, there should be a special explanation of the difficulties of training them, and the students should form their taste by listening to really good singing from boys. Lastly, hints should be given on the organisation and management of choirs, on points of tact in controlling them, on the best way of arousing the interest of the people in their part of the music, and securing good

congregational singing. A short course of lectures dealing with these topics, delivered by a lecturer who was formally received on an equality with the other lecturers and tutors of the College, would, I believe, exert a valuable influence upon the students.

I am well aware that in thus advocating the musical training of clergymen and ministers, I am running counter to the opinions of many of my brother musicians. The pet aversion of most organists is "the musical Curate," and what a choirmaster professes to like best is a clergyman or minister who never interferes with the music. But are church musicians interested in securing the musical indifference of the clergy? I believe their interests are in an opposite direction. The clergyman or minister with an intelligent sympathy for music can enormously aid the organist or choirmaster in his work. Injudicious meddling with the musician's duties on the part of the clergy is the cause of any friction that exists, but why should this be? Without the active sympathy of the minister we may safely say that no successful musical work in a church can be done. Let the clergy treat the organist or choirmaster as a co-worker and not as a servant, let them assume in him a high, devotional interest in the service, let suggestions be offered with tact and the air of consultation, and in the great majority of cases the confidence will be worthily placed, and both parties will co-operate, to the great benefit of the music of worship.

## ON THE MANAGEMENT OF CHOIRS.

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CHURCH Choirs have the character of being troublesome and difficult to manage. But in the disturbances which from time to time take place in churches from this cause the singers are not always the only parties to blame. Church authorities have generally years and experience on their side, while choirs are often actuated by youthful indiscretion. If the struggle between the two is frequent or prolonged the chief blame ought to rest with the possessors of years and experience. The fact is, the friction between singers and church authorities, when it occurs, is generally due to faults on both sides. A choir treated with tact and consideration will generally respond to such treatment, and do its work earnestly and well. On the other hand let the clergyman or minister treat the choir in a "stand-off" fashion, let him touch it with the tips of his professional fingers, let the congregation take the hint and despise it socially and regard it as a mere mechanical apparatus for the production of sound, and the result will be seen in flippant, irregular, and worldly-minded singers. The management of a choir needs tact; it needs also a hearty acknowledgment of the honourable place which the choir occupies as a factor in divine service.

The want of wisdom displayed by some ministers and clergymen in their dealings with choirs is extraordinary. I recently met with the following letter which a minister



not only sent to his choir, but sent also to a religious newspaper as worthy to be imitated by others:—

“To the Members of the Choir,—My dear Friends: I greatly value your very kind and efficient services, and beg very heartily to thank you for the aid rendered in the ‘service of song in the house of the Lord.’ It has pained me to hear from various persons and at various times remarks not as to the style and taste of your singing, but with respect to chatting and laughing before and during the service. Need I point out that the prominent position of the choir makes it all the more important that nothing of the sort should take place, if only because the eyes of your fellow-worshippers are upon you, and unintentionally, you (or those who do talk, &c.) interfere with the worship of others. But there is a higher reason which I need not dwell upon. The apostle’s directions, ‘Let all things be done decently and in order,’ and ‘Let not your good be evil spoken of,’ and ‘Let us have grace,’ &c. (Heb. xii. 28), I think, in principle, applicable to a choir. Besides, talking, &c., gives a bad impression to strangers and occasional visitors from other churches, especially those from the Church of England. Please accept this exhortation in the same spirit as that in which it is written—namely, a spirit of love, and believe me, your sincere FRIEND AND PASTOR.”

Now it is well known to be the height of folly to write a letter to a neighbour with whom you disagree. A given amount of reproof is infinitely more irritating on paper than when delivered in conversation; let us say also that it is infinitely less likely to affect its purpose. To reprove a choir by letter at all shows an utter want of tact. Again, is it likely that *everyone* of the members of this choir were in the habit of chatting and laughing? If not, why reprove all because some were guilty? The calling aside of two or three leading transgressors for a few minutes’ conversation would in this case probably have effected the object far more pleasantly and thoroughly than the mischievous method adopted.

Some clergymen and ministers—it is of no use to ignore the fact—need reminding that the organist, the choir.

master, and the members of the choir are their own flesh and blood, capable of the same higher feelings, open to the same influences as they themselves. Payment for church offices and work—as the clergy and ministers ought to be the first to recognise—does not imply mercenary motives, nor is the recipient of a salary incapable of zealous and disinterested work. The church authorities should always assume high motives in the singers and musical assistants. Efforts should be made to express sympathy with the singers.

In America the churches which have “chorus choirs” treat them with great consideration, and do all they can to encourage and sustain them. I once took an American choirmaster to the rehearsal of a large Choral Society in London. It met for practice in the school-room attached to a Congregational Church. My friend assumed that the Society belonged to that church, was, in fact, its choir. But I assured him that this was not the case; the Society had no connection with the adjoining place of worship; they paid rent for the use of the room, and only met there for convenience. He was greatly surprised, and said that in America such a thing could hardly exist. The churches there vied with each other in obtaining large “chorus choirs” of sixty or hundred voices, and such a society as that we were listening to would be sure, in his country, to be attached to some church.

The High Church people take the greatest pains in the management of their choirs. With them the office of chorister is one of the “minor orders.” Bishops, Priests and Deacons, they tell us, are called “clerks in holy orders” to distinguish them from “clerks in minor orders,” which include such posts as church-keeper, ringer, reader, server, or indeed any post, however humble, in the church. A pamphlet entitled “Choir Instructions,” by the

Rev. W. H. Sewell, M.A., published by T. Bosworth, 66, Great Russell Street, W.C., gives a minute treatment of the subject from the High Church point of view. Mr. Sewell says that from the earliest times in the history of the Christian Church, males were solemnly admitted to the singer's order by a Priest, using the words "See that thou believe in thy heart what thou singest with thy mouth, and approve in thy works what thou believest in thy heart." The laying on of the Bishop's hands was not required, but the laying on of the hands of the Priest by way of blessing was probably never omitted from A.D. 200, the time of St. Clement of Alexandria.

Mr. Sewell dwells on the duty of mindfulness and concentrated devotional feeling on the part of members of the choir during service. He quotes the Rev. W. Law, who says on this subject:—

"Be still, and imagine to yourself that you saw the heavens open, and the glorious choir of cherubim and seraphim about the throne of God. Imagine that you hear the music of those angelic voices that cease not day and night to sing the glories of Him that is, and was, and is to come. Help your imagination with such passages of Scripture as these:—'I beheld, and lo, in heaven, a great multitude which no man could number of all nations and kindreds and people and tongues stood before the Throne and before the Lamb, clothed with white robes, and palms in their hands. And they cried with a loud voice Salvation to our God which sitteth upon the throne, and unto the Lamb. And all the angels stood round about the throne, and fell before the throne on their faces, and worshipped God, saying, Amen: Blessing and glory and power and strength be unto God for ever and ever: Amen.'—(Rev. vii.) Think upon this till your imagination has carried you above the clouds, till it has placed you amongst those heavenly beings and made you long to bear a part in their eternal music."

Mr. Sewell prints an extended form of service for the admission of a chorister, founded on one in the "*Directorium Anglicanum*." After prayer by the priest,

two of the choir go out to bring in the novice. The priest takes him by the right hand, repeats a form of words, puts on his surplice, presents him with a set of music and service books, and then, laying his hand upon his head, invokes a blessing upon him. The service concludes with some versicles and responses, and a prayer.

Forms of prayer for use before and after practice and before and after service are given by Mr. Sewell. Those for use before practice are specially good:—

1. "O Saviour of the world, now that we are assembled together for practice in order to make ourselves familiar with sacred words of prayer and praise, grant that this familiarity may not be hurtful to us, but that we may love Thee ever more and more; and show forth Thy praise not only with our lips, but in our lives: Who livest and reigneth with the Father in the unity of the Holy Ghost, one God world without end, Amen."

2. "O God, the Holy Ghost, enlighten, we pray Thee, our minds, and pour Thy grace into our hearts to make us fitter for Thy service. And mercifully grant that we may so perfect ourselves by singing Thy praises upon earth that hereafter we may be counted worthy to sing with the holy angels Thy praises in heaven above. Through Jesus Christ our Lord. Amen."

The prayer for use after service may also be quoted:—

"Grant, O Lord, that what we have sung with our lips we may believe in our hearts, and what we believe in our hearts we may show forth in pure lives. Amen."

The Evangelical party in the Church of England and the Protestant Nonconformist would probably shrink from the use of so many forms, and from encouraging the idea of "minor orders." But it is worth while to consider whether the spirit of all this is not good and worthy of imitation. Put no honour upon the office of choir-singer, let the choir feel no special spiritual responsibility, and the result is relaxing. Treat them as the colleagues and assistants of the minister, let prayer be offered for them



from time to time, lose no opportunity of dwelling on the spiritual motive which should underlie their musical work, and the choir must inevitably rise to a better performance of its duties.

Nonconformists, in an exaggerated fear of formalism, generally prefer that their choir-members shall take their places one by one as they arrive, like ordinary worshippers. The only Nonconformist place where I have seen the choir enter together after a previous prayer in the choir vestry is Mr. Newman Hall's. Surely this custom might well be extended, as well as the habit of opening and closing the choir-practice with prayer. Such a passage as that from Rev. W. Law, quoted above, or texts of Scripture with a similar import, might be pasted in the choir pews, in constant view of the singers.

So much for the devotional and spiritual aspect of the matter. Let us now turn to points of organisation.

It is in the first place of utmost importance that a uniform test of musical attainments should be imposed upon all choir members. A chorister who cannot read simple music at sight is useless. If the choir is filled up with "dummies" or with those who have to learn all their music by ear, the clever and really useful members, upon whom the burden of work falls, get dissatisfied, and either cease to attend the practices, or leave altogether. The choirmaster must judge for himself what the nature and severity of this test must be, but no members should be allowed to get into the choir without it. For Tonic Sol-faists the certificates of the Tonic Sol-fa College form a convenient standard; those who use the staff notation can easily construct an examination of their own. Choirs which have never imposed a test cannot of course dismiss any already in membership who are unable to pass it,

but they can insist on all *new* members undergoing examination.

The separation of the offices of choirmaster and organist is desirable wherever it can be managed. Choir-training and good congregational singing languish in hundreds of churches because the organist is not a choir-trainer or in sympathy with voices. I know men who unite perfectly the two offices; but they are not common, and in nine cases out of ten the singing will be better looked after if the organist is not the choirmaster. The choirmaster should appoint one of the members to the duty of librarian. The attendance at practices and Sunday services should be marked, special notice being taken of punctuality. Members who can only come once on Sunday may be admitted, provided they keep their promise of attendance. There are advantages and disadvantages in the payment of choir members. It is a great relief to the choirmaster to feel certain of at least a leading voice in each part at every service. The danger is that the voluntary members should leave the work too much to the paid members. In a choir there should be no individual voices prominent, but a blended and homogeneous effect. There should be an ample supply of books for the choir provided by the church, no "looking over." If the pews in which the choir sit are of the modern low fashion, there should be book-rests raised upon brass or wooden supports, high enough to prevent the singers from the necessity of holding the books in their hands while standing to sing. With hands free, and heads raised, choir-members do much more effective work than if they cramp their chests by holding books, and smother their voices by looking down. The habit of singing from memory ought to be far more generally cultivated by choir members than it is. One frequently sees the most familiar hymn-tunes and chants

sung by choir members with downcast faces, and eyes following the notes as if they were reading at first sight.

As to the position of the choir, I venture to defy fashion and prefer the old place in the "west gallery," where they can be heard and not seen. This is the position adopted in the Roman Catholic and Lutheran churches, and it was the universal position in the Church of England before the Oxford movement began. Custom now places the choir in the chancel, and I am not so sanguine as to hope to upset custom, but at least I can deliver my mind.

The custom in many Nonconformist churches of having a small gallery for organ and choir immediately behind the pulpit is still worse than that of a chancel choir. This arrangement is so well attacked in an American paper that I cannot do better than quote the passage:—

"In building a new church the question is sure to come up: Ought the organ and choir to be directly in the rear of the pulpit? It has some advantages, if the congregation alone are to be considered, but some of these are lost after the music has ended and the choir and organist are pilloried in front of the pews to listen if they can, while they study the back of the pastor's head; and to disturb other listeners, if they must confer with one another, by whisperings and dumb show, on the next piece they are to sing. Perhaps, after all, the choir, even if hired solely on professional grounds, and without inquiry as to their interests in worship, may be better placed than where they can read the sermon over the pastor's shoulder.

"But how is it with the pastor? The congregation may literally, 'face the music' with satisfaction while he cannot face it at all, but like a man under a mill dam, must sit with the cascade of harmonies pouring upon the back of his head, his ears splitting with musical effects never designed for four feet distances, his nerves sorely tossed and torn by waves of sound that batter his sensorium. What manner of kindly and soothing preparation is this for one who is for the next forty minutes to take with him into deep and earnest thoughts of eternal things the congregation before him? What do the pastors themselves say as to this thing? Building committees are supreme and architects as they are made. But has the plan ever been a wise

one, and is it helped by the commonness of the evil, if it is an evil? If it must continue why not set up over the pastor's head something like the prompter's hood, though fronting the other way, and shield him from a part of the infliction, or give him a trap-door behind and beneath the pulpit that he may descend awhile, after giving out the hymn, and escape it altogether."

To offer a model set of rules for a choir would be useless, as the duties of choirs differ greatly according to the character of the service, especially in liturgical and non-liturgical churches. Rules should be few and simple; a choir trained and worked in the proper spirit will need none, though it is well for all to have a code. The chief points to which rules should be directed are: musical qualification for membership; mode of nomination and election; times of practice; number of absences which shall involve resignation; the election of a committee of management (not always necessary); appointment of librarian; lastly, a few maxims and mottoes to aid in the proper performance of a church-singer's duties.

Choir management is perfectly easy if all parties approach it in the right spirit, and observe the rules which in ordinary life promote concord and willingness.



## GERMAN PROTESTANT CHURCH MUSIC.

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IN a study of German Church Music we must bear in mind the insignificant place which church-going occupies in German life. The population of Berlin, for example, has increased in the last fifteen years by one million, yet only three new churches have been built. In lesser towns it is a common thing to find fifty people worshipping in a church capable of holding fifteen hundred. Church-going in Germany is not a custom as it is among the middle and upper classes in England. English readers must remember, then, that there is in Germany none of that joyful devotion to church work and church services to which they are accustomed; the German clergy are looked down upon socially, and have but rarely an entry to the best society; the congregations are small, and consist principally of women. As a relief to this picture let it be said that there is at the present time an undoubted wave of revival and reform passing over the German Protestant Church, one of the first aims of which is to improve the music of the service.

We must also note in starting that the term "Protestant" is often loosely but conveniently used to include the two branches of the German Protestant Church—Lutheran and

Reformed. The Reformed Church is Calvinistic, and has a simpler ritual than the Lutheran. Zwingli, the Swiss Reformer, went farther than Luther, who maintained a conservative attitude towards the Roman Church. As a consequence the Swiss Protestants still adopt a simpler service than the Germans. In country Protestant Churches in Switzerland there are still but few organs—another relic of Zwingli's influence. It should be observed, again, that one cannot in fairness speak of Germany as a whole in these matters, because there is far more church life and zeal in the south—Württemberg, Hessen, &c.—than there is in the north. Lastly, we must get rid of the idea that the German Protestant service is rigidly uniform like that of the Anglican Church. Each state—and there are many—has entire control of its churches, fixes its own rules, and publishes its own Choral Book. The government is, roughly speaking, Presbyterian (Consistorial); there are no bishops. The various states exhibit much diversity of opinion and of service-order.

Here is a sketch of a Lutheran church service at Leipzig, held probably at half-past eight on Sunday morning.\* The women will be seated on one side, the men on the other, or in the gallery. The bell having ceased, the organist extemporises a voluntary, leading without pause into the opening Choral, usually "Allein Gott in der Höh' sei Ehr" (Glory to God in the highest). The number of the Choral is not announced, but from tablets placed in conspicuous places around the building the numbers of all that will be sung during the service can be read, while in front of the organ (which is always in the west gallery) the number of the one may be seen

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\*Founded on a description by F. J. Sawyer, Esq., Mus. Doc., *Musical Standard*, Nov. 17th, 1877.

which is then being sung. The pace of the Choral is exceedingly slow, and probably between each line the organist will extemporise a few bars. The congregation sit to sing and stand during prayer and at the lessons. They stand also on reaching their pews in offering silent prayer. The Choral over, the minister, standing at the altar intones the words "The Lord be with you," to which the choir responds "And with Thy Spirit." The minister then slowly intones a prayer. The contrast of this measured speech with the English liturgy is marked. At the close of the prayer the choir sing "Amen." To this succeeds the gospel, the congregation standing. Then follows the creed, turned by Luther into a Choral, in order to make it easier for the congregation to sing. At the close of this Choral, the epistle is read from the reading desk. Then follows what is called the "Hauptlied," or chief hymn, chosen with special reference to the service of the day. Perhaps only three or four verses are sung, and during the singing of the last of these the preacher appears in the pulpit, wearing the huge Elizabethan frill and black gown. With regard to the choice of text the minister is not left quite free. The Consistory of the Church has chosen two sets—of two texts each (one called the gospel the other the epistle)—for every Sunday in the year. The first year set No. I is used; the second year, set No. II; and the third the minister is left free to choose for himself. The minister having announced in what chapter and verse his text is to be found (generally in the epistle or the gospel for the day) the whole congregation rise while it is being read, and then seat themselves again. Having given the introduction to his sermon, and announced the heads of his discourse, the minister requests the congregation to join in singing a verse of a Choral. Silent prayer is then engaged in, and after a short

extemporaneous prayer from the preacher he proceeds with his sermon. To the sermon succeeds the confession of sins, the absolution, a prayer for church and state, the publishing of the banns, the Lord's Prayer, and finally, after the benediction, another verse of the "sermon Choral." The congregation not remaining to the communion then depart. As soon as the church is quiet again, the service is continued. The choir (unaccompanied) sing the Sanctus. While this is being sung, the two officiating ministers come from the vestry to the altar; and at its close, one of them slowly intones—in a kind of Gregorian plain-song—the Lord's Prayer, as far as the words "For Thine is the kingdom," at which point the choir take it up, and finish the prayer in four-part harmony. Then follows the reception of the elements by the congregation, during which a Choral is sung. With the thanksgiving, and the "Dona nobis" the service closes.

This sketch represents a service of more than average elaboration. In the majority of churches the choir does not exist, or makes its appearance but once a month or at festivals. The music then consists simply of Choräle. In several points this order of liturgy contrasts with the Anglican use. The prose *Te Deum* and the prose Psalms are never employed in any form; the Ten Commandments are never read; the Creed is seldom read or sung in its prose form. More important than all, the people have no copy of the prayers or responses in their hands; there is no Book of Common Prayer.

Luther had none of the Puritan antipathy or indifference to art. The church which he founded has always favoured the performance of high class music by the choir as part of the service. There is a sentence of his on this point which one encounters over and over again in the



writings of those who are working to reform the Lutheran service :—

“I am not at all of opinion that the gospel should do away with art, as a few hyper-spiritual persons maintain ; I would love to see all the arts, and especially music, in the service of Him who has given and created them.”

This passage is rightly adopted by the music reformers as the note of their policy. Luther from the first used hymns ; he never confined himself to metrical psalms. A few of the Lutheran hymns are founded on Psalms—for example “Ein’ feste Burg” on Ps. 46—but this is accidental. This from the first gave freedom of expression to Luther and the poets who followed him. The function of the choir in singing while the congregation mentally follows, was also from the earliest times plainly asserted. Luther accepted as much as he could of the Roman service, and the unaccompanied motets, sung by the choir to a listening congregation, became a part of the Lutheran service in all places where the choir was sufficiently skilled to execute them. Thus the choir and the congregation had each its own music. The Choral belonged to the people, the Motet to the choir.

In England, at the present time—and especially among the Nonconforming bodies—great mischief is done by the want of a bold separation between choir music and congregational music. The formation and improvement of choirs is a feature of the times, but the notion still lingers that whatever music is sung in the service, the congregation ought audibly to join in it. Choir and congregation are like an ill-matched pair of horses ; the one wants to go fast, the other to go slow. The choir have a natural and praiseworthy desire to offer the best in the service ; the congregation, with an ever changing *personnel*, including many unmusical persons, seldom or never

meeting for rehearsal, must, if they are to sing, be content with a few simple tunes often repeated. How unreasonable, then, either for the choir to be confined to a few familiar hymn-tunes, or for the congregation to join in an anthem by Goss or Barnby! A separation of the duties of each would be a gain to both. The choir would then lead the congregation in a limited round of fairly simple hymn-tunes and chants, and once in each service would sing by itself an anthem, a chorus, a more difficult and less familiar hymn-tune, or one of its members would contribute a solo. This, as it seems to me, is the present-day lesson to be learnt by English people from the German Protestants. I do not stop to argue that singing in which we do not ourselves join, may be spiritually profitable. This form of employing music in worship is more liable to abuse than the purely congregational song, but the Non-conformists are the last people who should object to it, for they follow almost all prayers without audibly joining. If we can follow speech, we may surely also follow song. Do not we derive spiritual blessing from an oratorio, or failing that, from Mr. Sankey?

German writers upon Church Music are full of the praise of musical art, and of its place in the church service. Thus at the 1882 Congress of the German Protestant Church-Song Union at Stuttgart Herr Th. Becker of Darmstadt said:—

We deem it reprehensible arrogance to say that the Gospel does not need the seasoning of art. If it were so, then the old Calvinistic Church, with its bare, sober worship would be the ideal of Divine service. We consider it Puritanic benightedness not to utilise the glorious Divine gifts of art in the service of a cause whose office it is to express the highest concerns of man—his relationship to God.

And at the same Congress Dr. Köstlin of Friedberg said:—

Let us, as musicians, offer our aid to the church. If she declines it, it will not be our fault if the church service becomes to our people an equivalent for fatiguing *ennui*; if the world of art turns away from our Protestant Church discouraged and disappointed in order to do homage either to the Messiah of Bayreuth or to the Pope of Rome, because the creator of *Parsifal* is said to open new paths to religious art, and the church of Rome is said alone to be able to offer it a home.

A writer in the periodical *Siona* says:—

“In order to bring back to the church the masses, especially of educated people, and to attach them to her, the simple preaching of the Word of God is not sufficient. Besides the spiritually unctious sermon, there is especially needed sacred musical art. If the Church developes in her services the glories of music she gives a *de facto* proof that she by no means belongs to a low degree of intellectual life, but bears within her a higher life. The world cannot resist such testimony, as is shown by the grateful appreciation of oratorios and concerts of sacred music in the large towns.”

Let us turn now to the Choral. The first question is, why did Luther not adopt the traditional Gregorian music for the congregation? This question is disposed of by Dr. Köstlin, in the paper already quoted:—

The Gregorian music, which many would make a standard for all time, was truly in the time of Gregory the Great, nothing but artistic singing. The merit of Gregory and Ambrose was that they enlisted the then art of singing in the service of the Church, and gave Church style to the antique singing. Since then sacred music has progressed; why, in liturgico-puritanical obstinacy, exclude it; and limit us to psalmody in unison and congregational responses?

Luther's policy in the introduction of the Choral, and its origin, are thus explained by J. Kleinert, in his pamphlet “*Der Choral von heute* :”—

When the bold reformer broke with the Papacy and drew fresh lines of demarcation between the priest and the laity, he desired for the congregation a different, less passive share in the public services, and his clear, practical mind recognised in congregational singing an effective factor. From the seventh century the congregation had

become more and more excluded from church song, until at last they had nothing left but the singing of a few short responses, especially the *Kyrie Eleison*. Luther gave back to the churches their singing. He translated the Latin hymns which had hitherto been used for pilgrimages and processions, and a number of secular lays were adopted, and their original tunes kept. Although Luther and his friends composed not a few original airs, still, at that time, the choral was nothing else than the secular *Volkslied* in the service of the Church. And Luther did this advisedly, because he saw that herein lay a strong propagandist force for the new doctrine.

Another writer, who takes a less favourable view of the sanctification of secular music which Luther promoted, says:—

“It is well known that, at the time of the Reformation, the Romish Church had done away with all congregational singing, no doubt because of its insupportable rudeness. With a few small exceptions Luther had to create congregational singing, words as well as music . . . Gifted composers of melody were not to be found. The musicians of those days who devoted themselves to Church Music were not composers, but only arrangers. They took the melodies from old Gregorian tunes and from secular songs—a proceeding that, with a few felicitous exceptions, is surely doubtful, and can only be justified by the dire need of the times.”

Surely there are few now who doubt that Luther's wisdom in employing the idiom of the people's song was justified by its results!

The movement in the German Protestant Church for the improvement of service-music, to which I have already referred, shows signs of growing strength. It supports two periodicals, *Siona* and *Halleluja*, the first read chiefly by clergymen; the second chiefly by organists and musicians. One of the objects of the movement is to quicken the speed of the congregation in the Choräle.

Travellers in Germany know how wearisome the present slow singing is. In numerous visits to Germany I have timed the Choräle that I have heard, and the result, when



reduced to metronomic figures, is scarcely credible. For example, in a handsome, almost I might say, magnificent new Lutheran Church at Bonn, I made the following notes. One verse of an eight-line long metre Choral took  $2\frac{3}{4}$  minutes. In England we should get through it, at an ordinary pace, in one minute. The Choral to which we sing "Commit thy way, O weeper," four lines, took an average of 65 to 70 seconds a verse, which is more than twice as slow as we sing it. The Choral, as at present sung, has no time. Sometimes in Germany, and always in Switzerland, the congregation have the melody [printed with the words in their Choral books, but there are no bars, except one between each line, where the organist makes an interlude. Hence one of the aims of the reformers is to introduce the "Rhythmic Choral," which means to sing the present Choräle with accent and life. One obstacle to this must surely be the way in which the verse is written in the Choral Books—straight on as if it were prose. We can scarcely imagine this in English:—

All people that on earth do dwell, sing to the Lord with cheerful voice;  
Him serve with mirth His praise forthtell, come ye before Him and rejoice.  
The Lord ye know is God indeed, &c.

The Choräle, as everyone knows, are sung in unison by all the voices.\* The broad and thick stream of sound that pours upon the ear is impressive and often heart-compelling. Enthusiasts have imagined that the German Choral singing can be naturalised in England, but our congregational music has an altogether different spirit.

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\* I have been frequently told that in Switzerland the Choräle are sung by the congregation in four parts, and I have seen the statement in print. But I have never heard such singing in the course of my travels. I take it to mean that part-singing is obtained in a partial degree, as in some of our British congregations.

Heavy and loud is the organ accompaniment, generally played from first to last on the diapasons of the great. The harmonies are varied with each verse, but there is no change in the expression, and the level loudness from first to last is monotonous in the extreme. The art of accompanying Choräle by varying the harmonies is taught to organists; the German works on harmony all treat of it. In many cases the interlude is written down in the organist's score of the Choral. In speaking of accompaniments to the Choral we must not omit the trombones (*Posaunen*). The employment of these instruments by Mendelssohn to give out the theme of "Ein' feste Burg" in the Reformation Symphony is not an accidental device of the composer. Trombones are often heard from the organ loft, sometimes from the church tower, and they have acquired by tradition a close connection with the Choral.

It must not be supposed that slowness is the only fault of the German Choral singing. I have more than once been annoyed with "natural seconds" (people following the air a third below) and "chapel bass" (men growling the air two octaves below pitch). Confessions in plenty of the present lifeless condition of Choral singing will be found in the writings of German Church musicians. Herr Th. Becker said at the 1882 Congress already referred to:—

Slowly and draggingly does our Protestant congregational singing creep along, only a faint reflection of its former freshness and life. Hymns of praise and thanksgiving are sung like funeral hymns, though words and music alone should suggest even to one ignorant of music a different tempo. Even our great hymn of warfare and confession, "Ein' feste Burg ist unser Gott," is sung on festive occasions in a manner which shows no trace of the stirring times in which it was born. In the eyes of the people, slow, dragging singing seems identical with church singing. The first task of our Unions is to sing to our Protestant people its beautiful hymns in a

lively, stirring manner, so that the people may perceive of how much spiritual aid it has hitherto been deprived.

A swiss pastor, Herr C. Menzel, of Schönenberg, Canton Zürich, writes as follows in *Halleluja* on the slovenly performance of the Choral:—

A single voice (especially if Alto or Tenor) can often spoil the whole Choral, if it developes all its strength immoderately. Others, especially elderly people, do harm through the abominable habit of singing before every note another note, as a kind of grace note. Then there is another bad custom; many church-goers look upon singing as not being properly a part of the service, and think they may appear in church during or after it. In Germany the clergyman mounts the pulpit during the singing, in some places, like Calvinistic Bremen, only after it. A few people begin with the organ, then one after the other drops in and has to find out by the hung-up ticket what verse has been reached; the clergyman comes when he thinks the proper time has arrived. All this time six, eight, or more verses have been sung. This seems quite a wrong state of things to me.

It is only fair to add that, according to the best testimony, Choral singing is quicker than it was. Interludes between the lines have also been abandoned by many of the younger organists, who play a few chords only instead. Often these interludes, when played by undevotional organists, were atrociously incongruous with the spirit of the words. Travesty is only appreciated when it has a basis of fact, and hence the following attempt of Claus Harms, an excellent German divine, to fix in words the sentiments suggested by flippant interludes, has no doubt some excuse of reality \*:—

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\* Quoted by Kleinert in *Der Choral von heute*. The above is the best translation that can be given of a piece of untranslatable humour. The lines in brackets form a verse of a well-known secular song.

Hence care and anxious thought  
 (It's all the same to me)  
 My Provider lives and watches  
 (Whether I've money or not)  
 Nothing is hidden from the Lord  
 (When I've money I'm merry)  
 Prostrate at Thy feet we lie  
 (Vivallerallera)  
 O God of bounteous grace and good  
 (Ha! ha! ha! ha! ha! ha!)  
 In our conscience each one feels  
 (See-saw, see-saw)  
 That we are ripe for punishment  
 (Hurrah, hurrah!)

Already I have spoken of the Rhythmic Choral. The following fuller description of it is by Dr. J. G. Herzog, of Erlangen, in the *Halleluja* :—

Rhythmic singing consists of two kinds, one with notes of varying value, the other with notes of equal value. Both kinds give the melody in its original form, and in the rendering of both it is needful that the inner organization should find expression by means of correct accentuation, more lively but suitable movement and observation of the time. The newer kind of Choral-time, existing even in Bach's time and partly customary still, has all notes equal, and the melodies are so altered that often they are not to be recognised. Of course such tunes still possess rhythm, but it is weakened or annulled through arbitrary, timeless, dragging delivery, through artificial treatment of the harmonic accompaniment, introduction of passing notes, and the interludes, which destroy all coherence. Therefore such singing may rightly be called "non-rhythmic." I need not tell you which is the best for enlivening congregational singing and fixing the melody in the memory. In early times the congregation really sang the older rhythmic "Choräle;" the hymn and tune books of those days prove it, also the motets and choruses based on such "Choral" tunes. It is not the nature of the old "Choral" which caused this change, nor any lack of popular character—but quite different things. Especially caused it is by the spread of secular music; the continued development of instrumental



music; the desire of the organist to change the guiding organ-play with an independent, artistic performance; the development of the figuration of the Choral, to which equal notes are more amenable than unequal ones; last but not least, people's sad propensity to be easy-going, even in Divine Service. If the possibility of returning to rhythmical usage is proved by years of trial, I don't see why one should not resume it out and out instead of doing the thing by halves and patching up the melodically corrupt Choral by improving the harmony.

The disfigurement of the Choräle by alterations and additions, to which Dr. Herzog refers, is a fruitful cause of complaint to reformers. It is said by Kleinert that every little congregation has its own variations of the melodies of the Choräle, and Herr Becker speaks of the flourishes and passing notes that are so freely introduced.

The strength of the Choral as an incentive to congregational singing is, first, that people know both words and music by heart, finding in them, through a thousand recollections, the force and glow of a liturgy; second, that a given hymn is always sung to the same tune. Several hymns are often sung to one tune; but never several tunes to one hymn. The Choral is known by the first line of the words to which it is sung. Add to this the fact that school attendance is universal; that the children all learn the Choräle; and we see that, potentially at least, a perfect congregational song exists in Germany. The Choräle are most of them old; new ones are seldom composed, and still more rarely accepted as national. My own impressions on this point are confirmed by two of my correspondents. Dr. Sawyer says "I have never during my residence in Germany, or in several subsequent visits, heard of such a thing as a new Choral." Pfarrer Beck, of Lohn, near Schaffhausen, writes: "There are some, but they have not yet been received into the company of their elder brethren. And

indeed, we have airs enough." The tune by Kocher to which we sing "As with gladness men of old" is a modern German hymn-tune, but it has more of the English than the German pattern.

Choirs and Church Song Unions are common. Dr. Köstlin happily describes them to me as "the embodied musical conscience of the congregation." They consist as a rule of mixed voices. There is no general prejudice in Germany in favour of boys' voices as in the Anglican Church. Nevertheless the crack choirs—such as the Dom Choir of Berlin, the Thomä Kirche choir at Leipzig, the Salzungen Bad Choir, &c—consist of boys and men. The choir is invariably placed in the organ gallery, at the opposite end of the church from the altar, where, indeed, it used to be in the Anglican Church, and still is in the Roman Catholic Churches. Professor Merz, of Heidelberg, writes to me:—"The choir is always placed in the organ gallery, never on a level with the congregation. It lies in the nature of things that organ and altar should be opposite each other, and the responses take place between them." He adds: "The custom is that the choir sings alone, and the congregation alone. We have tried to accompany the congregation with the choir, but it proved a failure. The organ is more effective. As a rule, the choir sings polyphonic motets, but they also frequently sing in four parts unknown or little practised hymns, in order to make the congregation acquainted with them. The congregation should never sing otherwise than in unison, with organ accompaniment."

The choirs are sometimes peripatetic. In Augsburg, for example, there are five churches, and one choir, which sings in a different church every Sunday. Nearly all the members of this choir are paid small salaries; indeed,

payment of choir members is the rule in Germany. In a recent number of the *Halleluja* Herr Th. Odenwald propounds a scheme for a church choir for Hamburg, which shall offer its services to the five principal churches in the city, and sing at others whenever it can. The financial details are interesting. He would have 20 men at £7 10s. per annum, rising to £12 10s.; 4 solo men at £15, rising to £25; 50 boys at £2 per annum, rising to £2 10s.; ten solo boys at £3 per annum, rising to £4. In addition to these salaries there would be the expense of the music and payment of the Director. The sopranos and altos (boys) would practise separately four hours a week, the tenors and basses separately two hours a week, the combined choir two hours a week.

I attended, not long since, the rehearsal of a Church Choir in Zürich. It consisted of about 50 mixed voices. In England our Church Choir members are too young; here they were mostly middle-aged people, with well set and powerful voices. The payment no doubt secures the continuance of membership. The rehearsal of the motets—they sing one every month, and at festivals—was accompanied lightly on the pianoforte; this was gradually withdrawn as the notes were mastered. Utmost attention was paid to light and shade, and the maintenance of pitch. The breathing-places were marked on all the copies. When the motets for the next monthly appearance of the choir had been rehearsed, a few secular part-songs were taken in hand. This practice was on a week-day evening, which is the general custom, though choirs rehearse in some places on Sundays.

The mixed choir is sometimes replaced in Church by the male-voice choir, or the choir of boys. The *Männergesangverein* is mainly a social club, altogether free from the suspicion of devotional aims. But in the

Protestant parts of Germany these societies sometimes pay a visit to the church, and motets will be found composed for them in the same contrapuntal or broken style which prevails for the mixed choirs. Men's Song Festivals, having for their object the singing of secular choruses and the promotion of good fellowship, are a common feature of summer life in Germany. They generally begin with a choral service on Sunday morning in the Protestant Church. A great point is made by Dr. F. Zimmer and other writers of "the children's choir in the church." The German children sing the Choräle, they have but few of the pretty, child-like hymns and tunes that English Sunday School children so heartily enjoy. A few collections of Sunday School hymns and tunes are, however, published. One such is before me, published in Bremen, and in its fourth edition. The motto "For our children only the best is good enough," which stands on the title page, gives a key to the style of the book. It is mainly a compilation of two-part Choräle. The Moody-Sankey hymns have also been translated. I have a book of this sort at hand, published at Basel, in which the familiar "Only an armour-bearer" appears as "Bin nur ein Waffenträger," and "Light in the darkness, sailor," sings:—

Licht strahlt von ferne, Seeman,  
Hülfe ist nah.

But these foreign adaptations are used by the small sects of Methodists and Pietists only. German taste in music is high; far higher than English taste. Palestrina is the model, and the introduction of the American revival tunes into Lutheran worship even for children is a thing not to be dreamt of.

The school choir is however often utilised in the church. With that patience which is characteristic of



Germans, the children—generally the boys—are taught to sing three-part motets in polyphony. A large number of these have been composed for the purpose by various musicians. At Darmstadt and in other German towns there are Church-Choir Schools for boys, where in return for musical services at the various churches of the town they receive a free education. The announcement of the formation of one of these Choir Schools at Königsberg recently says:—

“The Choir School consists of a number of boys from all the congregations of our town, who, under careful instruction, learn to sing the most beautiful Choräle and sacred songs in three parts. The Choir School will carry a consolatory song to any poor sick people who may be brought to their notice by the clergy, town-missionaries, or sisters without any charge. They will also give every year four performances of sacred music in different churches of the town, also without charge; and are ready, for a small consideration, to sing at family celebrations, at Baptisms and Funerals, as well as in the churchyard during the interment.

All this singing of motets, whether by men, boys, or the mixed chorus, is *a capella*, that is unaccompanied by any instrument. This is the pure Roman tradition, still preserved in the Sistine Chapel. On this subject Dr. Herzog, of Erlangen, writes in the *Halleluja*:—

Whether the *a capella* singing or the organ accompanied singing is best for the Protestant Church, this question can only receive one answer, namely, that both kinds are admissible, according to the form of the service, the character of the music, the condition of the voice material. We should pass over a good portion of our treasures of church music, were we not to admit both styles. It is not the organ accompaniment as a mediator between choir and congregation that legitimises the choir (as some think), but its inner relation to the service. I must confess that I look upon *a capella* singing as a special means for awakening a religious, devotional mood. In its pure and immediate effect on the soul, in its clear preponderating and intertwining of the various species of voice, it offers a most varied contrast to the accompanied congregational

singing. Nothing moves human beings so much as a many-part song, purely rendered without any accompaniment. He who has heard Bach's Passion Music, will never in his life forget the wondrous effect of the choral "Wann ich einmal soll scheiden"—without accompaniment. In liturgical services the *a capella* hymn claims a very high place.

Dr. Ludwig Nohl, of Heidelberg, opposes *a capella* singing. I quote from an article of his in *Halleluja*, though I confess his meaning is somewhat obscure:—

The choir may sing, but only very exceptionally without organ. The *a capella* singing does not really fit in with our service, and if—as in the Berlin and Schwerin Cathedrals—old-Roman food is chiefly provided, the impression produced is that of a concert, and the chief thing, religious edification, is jeopardised. No doubt everybody flocks to those churches, but from esthetic motives. The organ must only be silent in church when the direct servant of God, the clergyman, speaks; the organ, as it were, gives him, with the consent of all the devout, leave to speak, for it is, so to speak, the general the abstract, yea the metaphysical element; the sermon is the concrete and individual interpretation. In the same manner the organ accompanies the liturgy. A choir of human voices is really outside the frame-work of the Protestant service, quits its original soil. Bach meant the organ to accompany the four-part "choral" in his Cantatas and Passion Music; the spirit of our church forbid the idea occurring to him of letting it be sung *a capella*, and he only allowed it exceptionally and for special reasons. The effect of *a capella* singing in our church is that of a foreign element. The basis of the instrumental in all its vitality belongs to our service, and the singing without it produces an artificial ornamentation. *A capella* singing is plastic, and belongs from its nature to the Roman Church.

Herr Th. Krause, a musician of keen intelligence from Berlin, was present at the Handel Festival this year, and being himself a church choir-master, took occasion to attend the services at St. Paul's and Westminster Abbey. His remarks on these services\* are interesting as showing

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\* Deutsche Rundschau, Aug. '85.

how the Anglican service strikes a highly-trained Lutheran musician. His chief objection is to the organ :—

Unfortunately, all psalms, hymns, and responses have organ accompaniment. Truly both churches have splendid instruments, and the organist of St. Paul's, Dr. Stainer, knows especially how to do justice to his playing without distressing the choir. But the fact is, the organ is of all instruments the one least suited for the sole accompaniment of the choir, and the *a capella* choir is the most worthy mediator between the liturgus (the officiating clergyman) and the choir.

Of course it has to be observed that the Anglican ritual is brilliantly, almost lavishly, furnished, as regards choir and music in general, more so even than the Catholic ritual, and that the choristers—boys and men—are wearied by the long litanies and repetition of the same phrase, 12 even 15 times; therefore they depend on the accompaniment, as easing them.

Ireland has a harp in its coat of arms, for England an organ would be befitting, so great is its love for this royal instrument.

We need only add that the Christian Year is emphatically observed in the Lutheran Church; far more importance is indeed given to Festivals than in the Anglican Church. This gives a varying colour to the music of the motets. All the chief German composers, from Bach onwards, have written them. Mendelssohn's "Judge me, O God," composed for the Berlin Dom Chor, is a conspicuous example of the motet. A few composers, such as Hauptmann, Rheinberger, &c., have introduced organ accompaniments, but this is exceptional. The motets of recent German composers are by no means far removed in style from English Anthems. The English write more boldly than the Germans, who are a little cramped by the traditions of the Palestrina school. The organ accompaniment of the English Anthem allows solos, duets, choral recitatives, interludes, &c., to be introduced, and it increases the possibilities of musical expression. But if you ask an English composer to write an Anthem

without an organ part he will produce a composition almost exactly resembling a German motet. Sir George Macfarren's "Great and marvellous" may be named as closely fulfilling the conditions of a motet.\*

This notice of German Protestant Church Music would be incomplete without a reference to the Church Cantatas of Bach. They differed from the *a capella* motet in having organ or orchestral accompaniment; they were of far greater elaboration, and included songs, duets, and other solo music, as well as choruses. Bach was not the first to compose them, but he brought them to their highest point, nor did they flourish much after his death. The almost invariable custom was to close with a Choral. Bach composed a prodigious number of these *Kirchencantaten*, which were performed during his life at festivals, weddings, and on state occasions. Many of these are of extraordinary power and beauty, and are still performed, though the tendency in Germany is to neglect them. Indeed, many of the present authorities are strongly against the use of these cantatas in divine service.

Herr Menzel of Schöenberg calls attention in one of his essays to the fact that Church music cannot thrive without sacred music at home. He says:—

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\* The performance every Saturday afternoon of one or two motets by the choir of St. Thomas's Church, Leipzig, is a time-honoured institution, of the origin of which, however, but little seems to have been known hitherto. According to a document recently discovered in the municipal archives of Leipzig, it appears that on September 14th, 1358, the convent of St. Thomas met in council, and with a view to averting the wrath of the Deity, as manifested in the plague then raging in those parts, made a solemn vow that henceforth a special service should be held every Saturday at St. Thomas's Church. That vow was religiously kept, the custom, with some modifications, having outlived the Reformation, and being observed to this day.



Every Christian family ought to cultivate sacred music. If the family sing Choräle and other spiritual songs at home, the right spirit is carried to church, and church-life is furthered indirectly. Everywhere men speak of the decay of the church, and truly much is unsettled, but in the people's life the Temple of the Lord stands still on a thousand props, and not the least is music, which unites in harmony many otherwise diverging lines. Therefore let us cultivate sacred music in church and home. Let us sing our patriotic, our social songs, let us sing of glorious nature, of love and friendship, but let us not omit the beautiful and spiritual songs in praise of the Most High, and for our own edification. If God's will is to be done on earth as in heaven, we must sing and play on earth in honour of his Holy Name, as the angels rejoice to do in Heaven. Let us cultivate music each according to his gift in the service of the Protestant Church.

A series of articles which has recently appeared in *Halleluja* gives a curious insight into the "Currenden" or Church Choirs, which in olden times, were accustomed to sing in the streets of Berlin and other towns. The following is a summary of the articles:—

Two kinds of choirs had developed in Berlin from the time of the Reformation, which besides their standing official duties at services, funerals, weddings, &c., were charged to carry God's word on the wings of song through the streets of the town, and to cast the net of the kingdom in the open sea of the public traffic of life. They were (1) the greater choirs from the colleges, generally called "The Scholars;" (2) the choir of the parish schools, called "Currenden" in the narrower sense. The former sang in four parts, not only Choräle but also Motets and Psalms. They were not restricted in their perambulations to one parish, and did not sing before all houses; but as a rule, only where by a subscription to their fund a desire for their appearance had been proved. The "Currenden" remained in their own parishes, singing from house to house in one and two parts with the leader's deeper voice, choräle and spiritual songs. A boy with a box collected money, but they had also certain fixed contributors.

This choir singing within and without the church walls belonged for centuries in its vitality to the Lutheran Church economy as

much as the blowing of Choräle from the towers, yea the ringing of bells. The singing of "Scholars" and "Currenden" gives the Reformed stamp to public life more than anything else.

When the Reformation spread, the Catholics everywhere abolished their "Currenden" because they feared they might spread Reformed hymns. It was the same everywhere in Germany. Where the "Currenden" sang Luther was extolled; no singing in the streets proved that the old Romanism prevailed. And that the Berlin people appreciated this choir singing is proved by the many legacies left to secure the permanence of the institution.

About 50 years ago the Berlin magistrates abolished the "Currenden." They gave several reasons—(1) the institution had no meaning for these days; (2) the boys sang badly; (3) the choristers were the worst pupils, for every cobbler and tailor sent his boy to college and made him a chorister if he had a voice. It took ten years to abolish the choirs. Lately an effort has been made to revive them.

Pfarrer Beck, of Lohn, near Schaffhausen, has given me some interesting details of his own village church and of his work as a lecturer on Church Music. He says:—

The majority of the churches in my canton (Lohn is just within the Swiss border) have no organ, but the antipathy to organs is now giving way. We have no organ in my church, but for want of money, not want of will. Yet though I like organs, I know that where there are none, people sing with more life. In the Lutheran churches they sing not only more often and more verses than we, but in north Germany there are frequent antiphons between the clergyman, the choir, and the congregation. We have plenty of religious songs for children, even whole services, containing antiphons between the children, the choir of adults, the clergyman, and the congregation. Here, in Lohn, the people sing standing. In lecturing lately at Strassburg on the development of sacred song I announced that the choir of 80 voices would sing the first verse of the famous "Nun danket alle Gott" *a capella*, and that then the whole congregation would rise and sing the last verse accompanied with the organ and four trombones. The effect was magnificent, there being about 1,000 persons present, who all sang from the heart. Here at Lohn there is a lively intercourse between the choir and the congregation. From time to time we have sacred concerts in which

one religious idea, for example, the Life of our Lord, the Last Things &c., is illustrated by a series of motets, solos, and hymns sung by the choir and the congregation. Violins as well as the organ are then used to accompany.

In a lecture which he has delivered in Strassburg and other towns—in French or in German, as the circumstances may require—Pfarrer Beck has traced the development of sacred music from the earliest times. An intelligent hearer of his address in one of the French towns happily described the meeting as embodying “three C’s”—*conférence, culte, concert*—that is, a lecture, a service, and a concert. In the rendering of the musical illustrations at his meetings, Pfarrer Beck calls in the help of (1) the congregation, (2) the choir, (3) the organ, and (4) the quartet of trombones. By ringing the changes upon these, an impressive variety is obtained, especially as the choir sometimes sing in unison, and sometimes in harmony. *Ein’ feste Burg*, for example, delivered with the united forces of organ, trombones, and a congregation of 1,500 people, is wonderfully massive and grand. All the motets are sung by the choir unaccompanied. There are examples given of solos with organ accompaniment. Herr Beck is eclectic in his taste, for the programme includes “*Noch ist hier Raum*” (“Yet there is room”), described as a *Sankeylied*, and “*Die Zehn Jungfrauen*,” which he calls a *Negerlied*, a piece familiar to the hearers of the Jubilee Singers. Another example is of the old fashion of the melody in the tenor, while another shows choral figuration,—the air of the choral being given out in minims by a solo voice, while the chorus play around it in fugal imitation, moving generally in quavers. One of the motets is a *Nunc dimittis* by the Englishman, Robert Creyghton (1698). These lectures have been heard with interest in many towns, and an orchestra has sometimes added to the musical effect.

The efforts of the would-be reformers of Lutheran Church music are directed to several minor ends. They promote the formation of Sacred Song Unions, the teaching of singing by note in schools, the training of clergy and schoolmasters in music (at present there is no musical examination of candidates for holy orders), the training of organists and precentors, the cultivation of domestic sacred music. But they contend especially that the congregation and choir should have more to do, and point to the Anglican service as a model at which the Lutherans should aim. Dr. Haupt, of Giessen, has especially distinguished himself in advocating a large adoption by the Lutherans of Anglican uses. In his pamphlet *Zur Reform des Deutsch-Evangelischen Kirchengesangs* (Wiesbaden, 1878), he strongly desires a liturgy containing many responses between minister and people, between the two halves of the congregation, and between men, women, and children, melodies of the English pattern, quicker singing, the use of prose psalms sung to Anglican chants, kneeling at prayer, expression in singing, &c. He says, too, that the English hymns have an advantage over the German, in containing fewer and shorter stanzas. Dr. Haupt has since written some articles in *Halleluja* bringing new arguments to bear upon the same theme. In one of these articles he quotes a letter from a German, a warm Christian, who was for eight years a teacher at Oxford. Comparing the Lutheran service with the Anglican, he says:—

If you ask me which service I think most profitable, that of the English or the German Church, I cannot be for one moment in doubt. I am a German heart and soul, and I have seen much that threw a rather unfavourable light on the English services, therefore my judgment may be considered quite impartial. With all this I far prefer the English service devotionally, and in some respects also musically. I will briefly give my reasons. In the English



service the congregation takes an infinitely more active share than with us. The prayers which are followed by the Amen of the congregation, said or sung; the Psalms, which are read or chanted daily or weekly; the Canticles; the Hymns, which are generally sung in four parts, and often with great beauty and correctness by the musical portion of the congregation; the beautiful litany; the solemn Communion Service; and the short sermon, generally read (and therefore always containing something good);—all this is, in my opinion, a great advantage on the side of England. I have observed some drawbacks, for example the jealousies of the different choirs, but this is better than indifference. The singing of the Psalms, when the melody always corresponds to the thought, is especially edifying and attractive to me. So long as everything centres in the sermon, so long as the German Protestant goes to hear this or that preacher, and stays at home when the preacher does not suit him, so long will our church-going be irregular and insufficient. With the English the chief things are the beautiful prayers, the copious Scripture lessons, the Psalms, the Thanksgiving and Praise, and the consequence is that members of the congregation feel it their duty to go to church every Sunday for the worship of God. One feels thankful for the privilege of having once more been allowed to offer up prayer. The elevating Church music, the mode of the service, the greater personal share in the service, to the perfect development of which the individual worshipper actively contributes;—these seem to me the chief reasons why a deeper Church-life prevails in England than with us.

A German lady who has lived in England is quoted by Dr. Haupt as follows :—

Why do I love the Anglican Church? I think it is because in her services the liturgical element predominates, and thereby encourages the full participation of the whole congregation. In our Lutheran service the clergyman does everything. We, the laity, remain passive; we have nothing to do but sing two or three verses, and this is generally done in such a dragging, lifeless, and unvaried fashion, that it must prove a torment to any musical ear. We listen to the sermon; at the best we learn something, and take a few good resolutions home. Just as often one goes home with a heart as empty as before. The fault lies here: nothing has been

demand of us: we have done nothing ourselves, whereas in the English Liturgy Service demands are made upon us.

Dr. Oesterley is the author of a pamphlet entitled "Der Gottesdienst der englischen und deutschen Kirche" (Göttingen, 1863), written in much the same strain as Dr. Haupt's. I quote a passage in which he condemns the uniform loudness of the Lutheran congregational singing, and compares it unfavourably with the English:—

One of the most effective means by which the English give a more perfect finish to their Church Music is extremely simple—nothing else than the use of *piano*, in the organ playing as well as in the singing of the choir and congregation, a diminished force of tone during the whole service. We in Germany have no idea of the edifying power of this *piano*, compelling adoration and devotion. And yet is this means of expression one of the most natural, appropriate, and effective, casting upon the whole service a glow of solemnity and sacredness. We cannot too strongly recommend the German Church to adopt this way of rendering their music. It should not be difficult. The reason why the average force of tone in the English service is *piano* and in the German *forte*, is found in the different mode in which the congregation sing. The English congregations, having preserved their animation through a series of favourable circumstances, sing their hymns *con amore*, but they also sing with a consciousness of their own position and share in the service, with devotion and sacred awe, and therefore only softly, or with the *mezza voce*. That is the point on which the whole matter turns. The organ cannot accompany the delicate and mobile song of the congregation with the thick and clumsy tone, especially as it knows itself to be only the handmaid of the singing congregation.

In Germany the congregation sings draggingly and indolently; if they sing at all they sing with all their might, and as the throats are differently organised, and there is no sufficient guidance, every individual voice gets its own way, and the whole follows the law of inertia as necessarily as a heap of rolling sand. The organist is forced to take the reins into his hands, and he has no other means of keeping the singing together and directing it, than a heavy and broad organ accompaniment, which, if it has not the desired

effect, at all events prevents the congregation from singing still louder.

In recommending *piano* as the average tone-force in Church Music we do not wish to exclude any augmentation from that. The use of *forte* is by no means to be restricted, for it is most legitimate for the expression of praise, thanksgiving, and festive joy. It is just the sparing use of *forte* which gives force of expression such as we have rarely or never in Germany with our distribution of light and shade.

The course of German Protestant Church music during the next decade cannot fail to be interesting to the student of worship music. A young and vigorous life is no doubt peeping through the dead leaves of formalism and routine; yet the grasp of tradition is strong. Will the new worship music shape itself upon Anglican models? Will the close-packed strength of the stately Choral give place to the fluent shallowness of the modern English hymn-tune? Will the ponderous organs become mobile and sympathetic? Will the motet take on an organ accompaniment and the free harmony and form of the English anthem? Will chanting of the Anglican pattern be introduced? We do not feel anxious that there should be any copying of English use. Rather let the Fatherland of Protestantism shape its own course of reform in Church music, and out of its own life and heart evolve the new forms it needs.

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Several correspondents have supplied me with valuable information as to the condition of Protestant Church Music in various European countries besides Germany. A correspondent from Denmark writes :—

The congregational church music in Denmark has this feature in common with the English church music, that it is executed by the organist, the choir, and the congregation, but it cannot as a whole be compared to the church music in England. In Denmark there is

a considerable difference between the church music in the country and in the larger towns, not to speak of the city of Copenhagen. The *country* is for the greater part inhabited by small landholders (peasants), without much education or sense for spiritual enjoyment. In most of the country churches is to be found a small organ played by the schoolmaster, who also leads the singing of the hymns, assisted by some of the school children, and more or less joined by the congregation. Here it all depends on the musical talent of the schoolmaster, and his faculty to teach the school children and also the grown-up members of the congregation to sing the most generally used hymns, unless the clergyman and his family are able to take the matter in their hands. Of responses, antiphones, anthems, &c., there is of course no thought.

In the *towns* the state is better; the organ is better played, the precentor is assisted by a regular choir of school children, and in the congregation there will always be found a good number of members, who, with more or less musical talent, will do their best to make the singing of the hymns an expression of the heart's solemn feelings. So far every want is satisfied, as the Lutheran service lays all the weight in the sermon as the principal part of the service, whilst the liturgy plays a very subordinate part. There is no litany or communion service read, no set prayers, no David's Psalms sung, &c. After the introductory prayer the clergyman reads or intones from the altar the collect, the Epistle and the Gospel of the day, with a hymn sung between each, then comes the sermon, and after this again from the altar a collect and the benediction. There is therefore not much occasion for music besides the singing of the hymns ordered for the day.

In the city of Copenhagen a little more is now-a-days done in most of the churches. Instead of the school children each church has its paid choir consisting of 10—16 grown-up men and women, qualified for it by their good voices and musical education. Such a choir not only leads the singing of the hymns, but sings several responses and antiphones, more or less joined by the congregation. When the clergyman intones from the altar: "The Lord be with you!" the choir (and the congregation) responds; "And with Thy spirit"! Before he intones the Gospel of the day, the choir sings, "God be praised for his joyful tidings"—after the sermon it sings again, and after the benediction; Amen! On the great Festivals some



particular collects and anthems are sung by the choir, and on Christmas Eve an exclusively liturgical service is held in all churches.

A very great improvement of the church music has taken place during the last 30 years since the introduction of our new hymn book. This contains, besides a selection of the best old chorals, a good number of pretty hymns by some poets of the present century, as Bishop Grundtvig, Oehlenschläger &c., which are sung to lively melodies composed by our best composers. These hymns soon got very popular, and as at the same time a fresh religious life awoke in Denmark, they were sung in nearly every house by both old and young. No wonder that this very soon influenced the singing in the churches, in which now-a-days the congregation joins quite in another way than before.

A correspondent in Holland writes :

I myself think the church singing in this country very inferior : at least in comparison with Germany and England. The singing is exceedingly slow, and a great many devotional people seem to think the louder they sing the finer it sounds. To give a description of the church singing in this country, one must hear it. The Dutch language, with its many gutturals and broad syllables is not musical either. Some years ago they tried to improve the church singing, but I do not find any amelioration. As long as public schools do not cultivate church singing in the way they do other singing there will be no progress whatever.

A correspondent in Vienna writes :—

As to your question how congregational church music in the Protestant churches of Austria compares with that in England, I would say that there are none of the light and lively tunes used here that are frequent in England, nor is there anything like the chants, the *Te Deum*, &c., used in the Episcopal church. All the singing is in the "Old Hundredth" style, and in country parishes sometimes it is drawled out tremendously. Many of the psalms sung in the Reformed Bohemian churches, also in Calvinistic Congregations are in a minor key, and would be grand if the singing were smoother. In many of the older Reformed Churches they have no instrumental accompaniment whatever, indeed in some cases it would be objected to.

In Vienna they have professional paid choirs, and these sing the first verse of every hymn alone without the congregation, with a light organ accompaniment. Upon the whole, the singing, which is very plain and simple, is also quite hearty. There are neither new hymns nor new music in the established churches, nor does anything of the kind seem to be desired. Attempts are now being made since the Luther Commemoration to get up an amateur choir to lead in church services. In dissenting circles Sankey's and Gerhard's hymns are largely sung, also two or three favourites by Kunt and Straube (North Germany).

## A FESTIVAL AT NUREMBERG.

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As the train "slows" into the station at Nuremberg on this September afternoon, one catches sight of a lad standing on the platform, holding a pole surmounted by a board. On it, in large letters, the visitor to the Fourth Festival of the German Protestant Church-Song-Union is invited to repair, immediately on his arrival, to the reception room. As, in obedience to this injunction, one passes through the quaint streets of this old city, the tall gables bend solemnly upon the wayfarer, breathing a benediction from the past, speaking with the voice of that great upheaval which, three hundred years ago, was the birth of German Protestantism and of its music.

At the inn where the reception of members was taking place, the talk ran high. There was nothing but friendly greeting to be done, and I soon adjourned to my hotel. One or two societies having objects nearly related to that of the Song Union had taken the opportunity to hold their anniversaries during the festival, and the first meeting on this Tuesday afternoon was a conference about Sunday schools, held in the St. Moritz Chapel. The little place was full; ladies sitting in the front seats and the men behind. Wreaths of fir branches studded with red paper roses hung on the walls, and several evergreens in pots banked the rostrum from which the successive

speakers addressed the meeting. Sunday schools in Germany are in an elementary and chaotic state, if one may judge from the discussion which took place at the conference. Let us hope that opinion and organisation were advanced by the meeting.

Later in the afternoon I attended a service for Home Missions in the Church of the Holy Ghost, when Pfarrer Beck from Kissingen preached to a crowded church. Before and after the sermon a choral was sung with full broad voice by the congregation, the organ, half a beat ahead, driving the ponderous machine. There was no choir; after the sermon some responses were sung in unison by the congregation.

One of the greatest attractions of the festival I found in the exhibition of church music literature in the museum. A room was set apart for this collection, and the books were spread on many tables, round which the student could walk and read, glance and make notes at leisure. First there was the antiquarian collection, Missals and Psalters, and Service-books from the earliest days of printing onwards. A near table was labelled "Organ music," and here were the organ compositions of all the leading German composers, with books of choral figurations, ante- and post-ludes, interludes, fugues, and voluntaries. Then there was a table filled with essays and theoretical books on church music, histories, treatises on sacred musical art, and periodicals devoted to sacred music. There was a large gathering of oratorios and sacred cantatas, another of motets for the usual mixed choir and for men's and boys' voices, another of liturgies and chant-books. The exhibition was most complete, and gave the visitor an admirable insight into the spirit and movement of German Protestant Music.



At eight o'clock in the evening, in the great saloon of the museum, there was a "greeting assembly." The Nurembergers turned out in great numbers to meet the three or four hundred organists, school-teachers, and clergymen who had travelled to the festival from all parts of Germany. I went early, but found the world there before me. The lofty suite of rooms, ablaze with gas and mirrors, was crowded as I entered. Small tables, at which five or six people could sit, were the order of the night, and these were closely packed over the floor, so closely that passage room was hard to find. Seated at the tables were Nurembergers, their wives and daughters, and the visitors, foregathering with demonstrative friendliness. A truce to the "stony British stare!" Introductions were unneeded. With the simple and respectful ease which is so attractive a feature of German social life, intercourse proceeded; each man addressed his neighbour. No doubt one great factor in unbending the people was the beer. That, it goes without saying, flowed fast and free. Waiters hurried through the crowd with trays poised on shoulder, each tray bearing a dozen or more beakers of the great Bavarian drink. Swift as the waiters were, they had hard work to satisfy the demand, and alike white-haired and reverend divines, eager young curates, dignified housewives, and refined, ladylike girls buried their lips and noses in the nut-brown stream. There was a request printed on the programme that men would refrain from smoking until the second part of the concert had begun. This was interpreted liberally, and taken to apply only to the inner room where the music took place. In the room through which we entered a blue haze of tobacco smoke filled the air at an early stage in the proceedings.

Seated in the principal hall, a sudden hush in the babel of talk called attention to the orchestra, on which the

“Nürnberger Singverein” had, unnoticed, taken their places. This is a mixed-voice choir, not connected with any particular church, devoted to the practice of sacred and secular music. About 100 voices took part in this concert. The first part was sacred. It included two choruses from Mendelssohn’s *Athalie*, given with that declamatory force, leaning to hardness of tone, which one associates with German singing. The men’s voices were excellent, but too powerful for the women’s. In England we have generally the opposite effect; here the bass and tenor almost drowned the air. The second piece on the programme was called a “Scotch hymn-tune melody;” what was my surprise to recognise in it the old tune “St. Brides!” The Germans have a strange habit of calling all British or Irish tunes Scotch. “St. Bride’s” was sung by the men’s voices, and each verse was differently harmonised. Add to this extravagant *rallentandos* and violent contrasts of shading, and the old air was disguised as effectively as is a simple joint by a French cook. Nevertheless it was vigorously applauded with cries of “bravo” and clapping of hands. The Germans, by the way, when moved to applause, never stamp their feet or knock their sticks on the floor. Several specimens of old church compositions of the fifteenth and seventeenth centuries followed, all being sung *a capella*—that is, in vocal harmony without instrumental accompaniment. Six old folk-songs of the Low Countries, printed first in 1626, were listened to with eager interest. They had their origin at a time when the Protestants of Holland were at war with the Spaniards.

The German Protestant clergy wear no fixed uniform. Many of those at the festival dressed as laymen. Others added to an ordinary layman’s dress the white neck-cloth; a few—from North Germany—had on high clerical waist-coats; others, with shaven faces, looked like Roman

Catholic priests; while others again seemed to have been clothed—as Hood remarked long since of the German students—“in a fit of enthusiasm by a romantic tailor.”

Between the first and second parts Dean Hartmann gave a welcoming speech. He reminded the audience of the place of Nuremberg in the Reformation, and spoke of the new reformation in church music which it was the object of the festival to promote. Other speakers followed; between each speech conversation rose to a hubbub, sinking to perfect silence as the new voice was heard. The speeches generally were from practised men. They impressed me favourably. There was more attempt at declamation and rhetoric than we affect in England. The periods of the speakers were well rounded, and their gestures animated. I formed the impression that the addresses were mostly delivered from memory. The two sermons I listened to during the festival had all a literary finish, yet they were delivered without manuscript or notes. Each time, on leaving the church, I bought the sermon, which had just been delivered, in printed form. These sermons must have been spoken from memory, and no doubt the habit of memorising has spread from the pulpit to the platform.

The opening of the second part of the programme was the signal for cigars, and the remainder of the proceedings, which lasted until nearly midnight, will be best described as a “smoking concert.” What a difference there is between English and German life! Conventional standards are not right and wrong, and the thing was perfectly natural and proper in Germany. But imagine the Church Congress or the Bible Society inaugurating their yearly meeting with a “smoking concert” at which ladies were present, the first part consisting of sacred music! Using neither beer nor tobacco I felt as a fish out of water, and,

sickened by the heat and smoke, retired before the close of the proceedings, carrying away, however, the recollection of much stimulating talk with workers in German Church Music.

The night's rest was short, for at half-past seven the next morning some 1500 people filled the church of the Holy Ghost for a morning choral service, the Nuremberg Church Choir assisting. On entering the church everyone received a pamphlet giving the complete order of service and the words of the Choräle. A short organ prelude led without pause into the first choral, "Gott, Du Licht, das ewig bleibet," thundered forth from a thousand throats in heavy massive unison. At the close of this the people stood while the clergyman, facing the altar, upon which stood ten lighted candles, slowly intoned the words "Lord, open Thou our lips," to which the congregation in the same ringing hearty unison as before, responded "And our mouth shall show forth Thy praise." Another petition and response and the Gloria Patri were sung. The melodies used in these and the other responses are traditional, of the Gregorian cast, sung slowly and without rhythm. The congregation knew them by heart, as they are employed at all Festival Services. The vigour and universality of the response were thrilling. The choir, high up in the second gallery at the "west" end of the church, now sang a five-part motet by Palestrina, the words from Psalm xxv. This, of course, was unaccompanied. The congregation stood during the singing. The clergyman now turned his face to the congregation, who remained standing while he read the first lesson. They stood also during the singing of the choral which followed, "Ich glaube, Herr, Du bist mein Gott." During the second lesson the congregation still stood. At the *Hauptlied*, or principal choral, which followed, they sat.



The sound produced by the congregation in this tune, as in the others, was tremendous. Everybody knew words and air by heart; German lungs are strong; German purpose is vigorous; these people have not yet learnt to simmer or whisper in church. With the roll of a mighty stream the compact and lusty unison filled the air, touching the heart with the pathos of its rugged, homely strength.

But my first impression of the "Rhythmic choral" was not favourable. The movement in German Protestant Church Music of which this festival was the expression, is chiefly a reversion to old custom. The unaccompanied motet is defended because it is a return to the early use of the church; the question whether an organ accompaniment adds force and colour to the vocal harmony is not discussed. And so with the Choräle. The ancient practice was to sing them with notes of varying length. Bach found that this practice had led to infinite disorder, so he reduced all the choräle to simple two or three time, and made the notes of equal length. The reformers now seek to return to the use which prevailed before Bach's time. They sing the choräle in what appears to the stranger an impromptu mixture of two or three time, with syncopations and passing notes in plenty. The melodies, when written down, are not barred. For example, here is a part of "Ein' feste Burg," written in the "rhythmic" style:—

The image shows two staves of musical notation in G major (one sharp) and common time (C). The notes are written in a rhythmic style with varying note values and many syncopations. The first staff contains the melody for 'Ein' feste Burg ist un - ser Gott, Ein gute Wehr und'. The second staff continues the melody with 'Waf - fen. der alt..... bö - - se Feind, &c.' and ends with a double bar line.

Ein' feste Burg ist un - ser Gott, Ein gute Wehr und

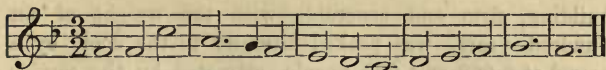
Waf - fen. der alt..... bö - - se Feind, &c.

To listen to a melody sung in this fashion was, to me, peculiarly irritating. The ear involuntarily expects the regular measures and balanced periods of modern music, and is perpetually baffled in the attempt to bar the phrases. On what ground the rhythmic choral should be regarded as an improvement I am at a loss to know. It may be archaic ; but archaism in itself is no merit.

To return to the Choral Service. The choir next sang a choral in unaccompanied harmony, the congregation sitting and listening. Then followed the Litany, intoned in measured phrases by the clergyman, who faced the altar, the responses being heartily given by the standing congregation. This led up to the Lord's Prayer, after which the congregation sat, and the choir sang a choral in harmony. unaccompanied, followed by a choral sung in unison by the congregation. The benediction and offertory closed the service, which had lasted an hour ; there was no sermon.

The three factors in the German Protestant Choral Service are clergyman, choir, congregation. None ever speak or sing together. When the congregation responds the choir is silent. The organ accompanies the congregation in response and choral ; the choir always sings its motets unaccompanied. When the choir sings, the congregation stands in silence. The choir never leads the congregation in the responses ; the congregation depends on itself. The clergyman offers all petitions standing in front of the altar and facing it. He is the representative of the congregation, who, with multitudinous voice, respond to his prayers.

Nine o'clock found the members of the Congress, 700 or 800 in number, assembling in the old hall of the Rathhaus for the business meeting. This was opened by the spirited choral :—



Lobe den Herren, den Mächtigen König der Eh - ren.

poured from several hundred manly throats, whose fulness quite drowned the small organ which accompanied. Then we stood to a short extempore prayer, and the conference began. Two papers were read, the first by Herr Inspector Zahn and the second by Dr. F. Zimmer, both advocating the musical training of the clergy, precentors, and school-masters. The principal points of each paper (Thesen) were printed on a slip, and distributed among the audience. I need not recapitulate the arguments of each reader. The session was interrupted at eleven o'clock for a few minutes' refreshment; it then resumed until half-past one. The first half having been occupied with reading the papers, the second half was spent in discussing them. The discussion was conducted with great decorum. Each speaker mounted the rostrum in turn, and the applause was very discriminating. Some speakers received none.

At two o'clock, in the museum, there was a dinner, at which about 100 members were present, including a few ladies. The flow of soul was tremendous, and it culminated with toasts given with "dreimal hoch" to the Emperor, the King of Bavaria, the municipality of Nuremberg, the committee and the ladies. Oh, the clinking of glasses and the shouts of "hoch"! Here I made several new acquaintances, and was glad to learn in what high esteem English church music is held. The opinion was freely expressed that we are far in advance of Germany in this regard.

The dinner was so much prolonged that when we left the hall it was time to take our places in the St. Lorenz-kirche for the choral service at five o'clock. This noble

building, firm and venerable with the weight of six hundred years, was packed literally to the doors by a crowd of 3,000 or 4,000 people, attracted by the service and by the sermon of Dr. Baur of Coblenz. It was Dr. Baur who, half-an-hour before, had proposed the toast of "the ladies" at the dinner in a humorous speech. A Swiss pastor who sat by me was much shocked at this, and said that in his country such a violent transition would be considered improper. I need not dwell upon the second choral service, which was, like the first, a mixture of petition and response, choral and motet. The congregation repeated the Apostles' Creed in the *speaking voice*, very slowly, with pauses at the commas, moving together like school children at a spelling lesson. The effect was most solemn and impressive. The "Gloria in Excelsis" which occurs towards the end of the Anglican communion service was also recited to an old tone by the congregation, with full voice.

Dr. Baur's sermon was listened to with wrapt attention. Starting with the familiar words in which Luther consecrates all arts, especially music, to the service of God, he bade the congregation look at the walls of the venerable church, to which the bells, like messengers from God, had called them. From the windows pious pictures greeted them in glowing colour. The forms of holy men, cut from stone and cast in bronze, incited them to devotion. Above them and around, the vast edifice waited to be filled with the praise of God. Dr. Baur proceeded:—

"We wish to cultivate church-singing as it is practised by the whole congregation. Therefore we began the day in church and close it in church. The church choir, even when edifying us by the most artistic singing, is after all the outgrowth of the congregation, and its purport is to raise the singing of the whole congregation. Did sounds mingle in our festival alien to the church, I should not be standing here to send forth the word of God into the assembly, as it



is done at divine service. Did the singing belong to an art which wishes only to be art and not the servant of the church, I should not dare to become the interpreter of your thoughts. For I am versed in no other art in the realm of sound, than in that which God bestows on all His people; I can only open my ears with you all for those sounds which announce to us God's holy love. Only one advantage falls to me, that of being allowed to thank the congregation for the singing with which it edifies the preacher. Before the sermon the clergyman sits in the vestry in a mood of joy and trembling. The message he has to give is so great, the responsibility weighing upon him is so heavy! Now he feels as though he would sing with the seraphim 'Holy, holy, holy'; now he would, like the prophet, sink on his knees, crying 'Woe is me, for I am undone, because I am a man of unclean lips!' But the solemn hymn of the congregation strikes his ear: 'Come, Holy Ghost, our souls inspire,' and, strengthened in his soul, he steps up to the altar. Refreshed by the faith shared with the congregation, expressed alternately in words and song, he returns to the vestry, and again the mighty swell of the choral fills his ear. Amidst such waves of spiritual movement he enters the pulpit to announce the grace of God, in Christ, through the communion of the Holy Spirit. O wondrous spiritual 'rapport' between the preaching clergyman and the singing congregation! I have felt it and its blessed influence thousands of times, and praise and laud with all my heart our Protestant church singing."

Dr. Baur then spoke of the Reformation, and told how the spirit of God moved among the people at that great epoch largely through sacred song:—

"It was a glorious beginning of Christian song in Germany, when the Saxons, more than a thousand years ago, praised—as they had been wont to praise their heroes—the Saviour, the Prince of Peace, of all kings the mightiest. Rome prevented this spring of song from becoming a river, overflowing all the land. A foreign tongue was forcibly introduced into divine service, and the congregation became mute, when the choirs sang unintelligible words. It had nought left for itself but 'Kyrie and Hallelujah.' Yet they would not be altogether gagged. When, during that terrible time of the Interregnum, your countryman, Berthold of Regensburg, travelled, preaching, through all Germany, he recommended as a *vade-mecum* for the dying that good hymn: 'More than for all else, we pray the

Holy Ghost for the right faith, and that He may guard us at our latter end, when we depart home and leave this present troublous world.' With such and other German-Christian hymns the church comforted itself in despite of Rome. And all these brooklets of hymns united finally in the river of the Reformation-Hymns.

Reviewing the German Choral—hymn and tune—  
Dr. Baur said :—

Our German Protestant Choral may be viewed in five aspects  
Firstly : It is the word of God become song—not human doctrine however cunningly invented, not human tradition, however pleasant its sound. The Word abideth.\* Secondly : The glory of the Word, the glory of our Protestant hymns is the Sun, Jesus Christ—not the cloud of saints. As the hymn says :—

Let him who will, seek other means  
To realise salvation,  
My heart in sooth,  
Clings to the truth  
Of Christ the sole foundation.

Thirdly : Our Protestant hymns proceed from faith; they are neither the product of outward obedience, soft feelings, nor unbridled fancy. And the voice of faith says : 'Lord my strength, source of my joys, Thou art mine, I am Thine, No one shall us sever.' Fourthly : Because there is no more noble manliness than that of the Christian, the freeman of Christ, uniting, as Luther did, childlikeness and heroism, therefore our German Choral has a manly tone : 'Prove yourselves as lions, unconquerable as the early Christians; look upon their martyrdom !' Lastly : This manly faith sings of the glory of Christ, out of God's word, in *Popular* guise; this faith enters the church, and all christendom bursts forth with one soul and one voice—preacher and congregation, man and woman, master and servant, young and old—the whole host of Christians. Luther sang : 'A new song we'll sing to the Lord if it be God's will.' And it has been God's will. From Luther's days until now the song has ever been

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\* This statement needs explanation. The Germans have no versified psalms, but the idea underlying this or that psalm has often been made the basis of a hymn. Taken as they stand, Dr. Baur's words might be supposed, by an English reader, to imply that the German Protestants were in sympathy with the anti-hymn party among the more conservative Presbyterian bodies. This cannot be the case.

enriched by new melodies—how could I name them all? In fine, our fathers sang with all fulness, and they summon us too, to sing to the Lord a new song!”

Dr. Baur next spoke of the spirit yielding itself to the rapture of sacred music, and through it anticipating the joys of heaven :—

“The most perfect church-architecture, that in which the very stone seems to feel a longing for the higher world, points to heaven. The wealth of colour, in the service of the saints, shows us pictures of paradise as it has been and will be. But sacred song gives wings to the soul to rise out of this evil life, out of this nothingness, up to Jerusalem, the city on high. We must, by means of sacred song, prepare ourselves in faith, love, and hope for the great Hallelujah. The great Hallelujah is sung in the world beyond; faith tells us of it, faith, the substance of things hoped for, the evidence of things not seen, the apprehension of what exists beyond the phenomena of the present. Listening to the announcement of the greatest facts that earth has seen, in the most perfect music of Bach’s ‘Passion,’ I have shut my eyes and only opened ear, soul, and inner man. I then felt as if with the spirit’s eyes I beheld a congregation of spirits. Had not sound been severed from the singer, as the soul escapes from the body? But did not the tones, rising freely on high, still bear the impress of the singer’s individuality, just as the soul, severed from the body, represents man in his entirety, only purified? Had not all sounds been welded together, just as the souls of all believers ought to be but one communion? Was this sacred tissue of sounds, rising aloft from earth, not a wondrous type of the eternal world on high?”

After the sermon there was a choral, then the Lord’s Prayer, then a motet by the choir, followed by the petition of the clergyman: “Lord, abide with us, for it is towards evening,” and the response, “And the day is far spent.” A collect followed, then the benediction, and the vast congregation dispersed to the music of a postlude from the ponderous organ.

Upon the remainder of the festival I need not dwell. In the evening there was an exact repetition of the

“smoking concert” of the night before, except that if possible the rooms were hotter, more crowded and more noisy. The Nuremberg Teacher’s Song Union (male voices) and the Nuremberg Church Choir (mixed) sang part-songs, between which there were solos, speeches, and the buzz and uproar of conversation, stimulated by much harmless beer and more cigars. On the following morning the sights of the town were thrown open to members of the congress, and, divided into parties, we were conducted by antiquarians over the museum and the old houses and halls. Many of the strangers did not stay for this visit, and before many hours had passed the trains were scattering these German Church Musicians in all directions over the broad plains of the Vaterland.



## THE MUSIC OF SUNDAY SCHOOLS.

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IN order to have a good basis for the consideration of this subject, I addressed a series of questions to nearly two hundred of the largest and most important Sunday schools of various denominations. The organising secretaries of the Church of England Sunday School Institute and of the Wesleyan Methodist Sunday School Union were good enough to give me a list of affiliated schools noted for their singing in all parts of the country. The secretary of the Sunday School Union gave me a similar list, which included Congregational, Baptist, and Presbyterian schools, and from the Year Books of these bodies I supplemented the list, sending my questions only to the largest schools. Mr. J. R. Parlane, of Paisley, gave me a list of Scottish Sunday schools excelling in music, and I further addressed questions to a number of Sunday schools in the large cities of our American and Australasian colonies.

As a result I have received 148 replies to my twenty-five questions. The answers are full of pointed information coming from earnest men who are in sympathy with Sunday school work, proud of their schools, yet anxious to make them better. For this reason they have great practical value.

The *average* musical condition of Sunday schools must evidently be below the mark revealed by these replies. The information comes from large schools, where there is

a diversity of talent, containing town children, who are more musical than country children. But, speaking generally, all may learn much from the answers I am about to summarise.

My first question was, "Is the singing in your Sunday school satisfactory?" To this 64 answer "No," and 79 answer "Yes," but of these 79 no less than 39 qualify the "Yes" with such words as "fairly so," or "comparatively," while one or two underscore the "No" with two or three lines, and one, in place of "No," writes, "It could hardly be worse." I subjoin a few of the replies:—

"On special occasions, as School Anniversaries and Festivals, after special training and practice, our singing is unusually good, the scholars joining in with intelligence, and an appreciation of the meaning of the words."

"Our Sunday school is held in the church, where the scholars are widely separated in the galleries and transepts, so that we cannot expect very good singing."

"Speaking of the Sunday schools of Wales generally, the character of the singing in them is much the same as that of the congregations to which they belong. The schools are invariably composed of adults as well as children. The singing connected with the opening exercises may be said to belong mostly to the adults, though the children take part in it. The singing at the middle and end of the school belongs to the children."

"The singing during divine worship in the church depends mainly upon the choir, which consists for the most part of Sunday scholars."

"The quality of the singing depends on the number of scholars present. I find that if three or four of the leading voices are absent the others seem afraid to sing out. As a consequence, the singing is poor, and if the instrument is played too softly the children get very flat indeed."

"At times, without apparent reason, the school does not show its usual heartiness."

"More than half the boys of our church choir are in the Sunday school."

"As a rule, the adult scholars sing well, many of them being in the choir and singing class. Many of the junior scholars do not provide themselves with hymn-books, and feel no inclination to sing."

My second question was, "Do a fair proportion of the children join in the singing?" To this 17 answer "No," and 128 "Yes," of whom three give the very satisfactory answer "all." One adds "Especially in such tunes as have been learned for Festivals." Others write:—

"A fair proportion join in the hymns, but from carelessness, indifference, and other causes, children can nearly always be seen during the time of singing with mouths either closed or engaged in talking. A number of the boys appear to have no desire to buy hymn-books for themselves, and for the benefit of such the school has provided books. We find that this plan has had the effect of making the singing more general."

"The children in this locality (Wales) are naturally musical, and take interest in music in every form."

"This depends on what the hymn is. If we have a popular hymn, we get the bulk of the children to sing. Such for instance as 'When mothers of Salem,' 'I want to be an angel,' 'Hark! the gospel news is sounding.' But if we have an hymn of an experimental or doctrinal nature, we find that the number who join in singing it is very much less, and scarcely a fair proportion."

"Almost all the girls join as a matter of course, and a large majority of the boys, except when the hymns are of a character to require subdued singing, when some of the boys are very apt to remain silent."

"Each child is expected to show the hymn-book and Bible on entering school. The punctuality ticket is only given to those doing so."

"I shall never forget the impression on my first Sunday at ——— (now ten years ago). Afternoon school closed with the hymn 'I would not live away.' There were at that time a large number of senior scholars, and the harmony was inspiring, and most helpful to true worship. We have nothing of that kind here. With a fine school, over 50 well-conducted classes, every other branch of the work under good control, I regret to say our singing is deplorable.

Only when we make a desperate effort for Anniversary hymns or other special occasions do we get anything like good singing."

"Our children join in when words and music are within their capacity."

"The girls generally join heartily in the singing; the boys only when the tune happens to be one they know well, such as 'Around the throne of God in heaven,' or such hymns as they were taught in the infant class."

Several say:—

"When the hymn and tune are well known," "When the tune is a lively one," and more than one reports that "The girls sing better than the boys."

"Hymn-books are provided for all, and each teacher is responsible for seeing that each scholar has one."

"When the children do not join in, it is because they have forgotten their books or are looking about them."

"I have made a calculation, and am able to state that in last Sunday afternoon's school not half our scholars joined in singing, even though the hymns selected were purposely well-known ones, while most of those who made any attempt, sang in an indifferent and careless manner that had no spirit of worship in it." [This refers to a large London school, and is very sad reading].

In reply to my next question, over 50 hymn-books are mentioned as being in use. Seven schools use several books, and five have a special book of their own. Speaking of the Welsh Sunday schools generally, a correspondent says:—

"The hymn-book used in the schools is that used in the congregations. Each denomination has its own hymn-book, though most of the tunes and hymns are a common possession. For children exclusively some of Sankey's tunes have been adapted to Welsh words by various authors, and original compositions have arisen in the same style."

"What tune-book do you use?" The reply is that in some cases hymn and tune books in one are employed. Nineteen schools use several books, and a number of schools



draw good tunes from any and every source, the leader and perhaps a few others having MS. or leaflet copies. Several correspondents say that as the power to read musical notation is not common among the scholars, the tunes are of no use to them. One writes :—

“ We are old notationists ; but in justice, I must say that the reading is very poor, and I think we should do better as Tonic Sol-faists.”

There are many complaints of the tampering with the received harmonies of standard tunes which occurs in recent books.

“ Have the scholars the tune before them on the same page with the hymn ? ” To this 117 answer “ No,” and 23 answer “ Yes,” of whom five qualify the “ Yes ” with “ some.” This shows the extent to which singing by ear prevails. Other correspondents write :—

“ Only a small number have the larger edition of our hymn-book containing the tunes.”

“ The very useful leaflets (old notation and Tonic Sol-fa) are used largely.”

“ The first treble of Jackson’s *Te Deum* in F is attached to the books of all the scholars.”

“ I think a book printed with the *air* of each hymn, in Tonic Sol-fa, would be most useful, as most of our junior scholars now learn to sing by the Tonic Sol-fa notation in the Day School.”

“ About forty teachers and scholars use the tune-books which are kept at the school, and lent out to those who can use them.”

“ The demand for hymn-books tends towards the cheaper forms, without music.”

The next question is “ Is the singing under the special charge of an officer appointed by the school ? ” To this 88 answer “ No,” and 66 “ Yes.” In some of the cases the person who has charge of the singing is not specially designated as an *officer* of the school. I subjoin some of the shorter answers :—“ One of the teachers ; ” “ the

church choirmaster;" "The church organist;" "The superintendent" (this occurs several times); "Two teachers, one for the children's church, the other for the Sunday school;" "The person who plays the harmonium;" "No one special;" "No, except for a few weeks preceding an anniversary" (this more than once); "The lady superintendent;" "We have a person to start the tunes," &c. Others write:—

"The conductor of the church choir visits the school periodically to superintend the singing and to practise the tunes."

"Yes, we have a conductor, also two critics, who make suggestions, besides an organist."

"In each of our schools we have a specially appointed officer or leader. In all we have six such leaders."

"We have a teacher for an elementary class, who is not present on Sundays."

"The leader of the church psalmody is appointed by our Kirk Session to be also leader in our Sunday school."

"The singing conductor is not elected as an officer of the school along with the other officers, but practically he is one of them."

"No, we have nobody capable who is willing, but we have made arrangements with the church organist to spend half-an-hour, on the second Sunday in the month, in the afternoon, to teach the scholars some new hymns."

"Lady teachers, belonging to our City Philharmonic Society, attend on Sunday mornings for half-an-hour before the separate service commences, and teach the children fresh tunes from the hymn-book."

The question which follows depends on the preceding one. "Supposing there to be an officer specially charged with the care of the singing, how does he go to work?—By forming a school choir?—By practices on week-day or Sunday?—By elementary singing classes?"

In reply to this 15 have a school choir, and 16 expressly say that they have none. Week-day practices are held in

22 cases; Sunday practices in 18 cases, elementary singing classes in 13 cases. Seven schools go in for all three; six for week-day and Sunday practices, and one for week-day practices and an elementary class. An endless variety of plans for cultivating the singing appears to be adopted. I quote some of these:—

“The practice is almost always on Sundays, but at other hours, than those of the school” (Wales).

“At the children’s church there is a balanced choir of 22 voices, meeting once a week for practice. In the Sabbath school there is no choir; the singing is conducted from the desk, with harmonium accompaniment.”

“Our singing leader teaches a singing class about every other year during the winter months, and also prepares the scholars to sing a Service of Song for special occasions.”

“I go to work by interesting the scholars in really good music, and avoiding Yankee dance tunes. The most advanced and interested scholars (150 to 200) take part in a moderately difficult anthem at our annual festival. For this, weekly practices are resorted to. The most promising scholars are selected from this number, and trained in elementary classes to sing from note, in order that they may join the church choir and our choral society.” (Yorkshire).

“Recently the precentor has had an elementary class, but it is not a success. I conducted one myself [superintendent] for several years, and the result was gratifying.”

“We go to work by playing the tune on the harmonium, and the whole school learning by ear.”

“A Sunday school choir of 20 voices has recently been formed. It meets for practice at the close of school on the last Sunday afternoon of the month, and occasionally during the week.”

“Practices are held on week-day for the purpose of mastering the music, and on Sunday for devotional purposes. I secured the interest of members of the church choir, and taught singing by note in my day school [the writer is schoolmaster as well as superintendent], and have found no difficulty in securing good attendance.”

“We have a school choir which meets for practice during the week. There is also a singing practice connected with the Band of

Hope, open to any scholars who like to attend. Many of our scholars learn musical notation at day school."

"During the present winter I have given a course of three months' Tonic Sol-fa elementary teaching, but it has been attended so far with very poor results."

"On Sunday evenings, while school assembles, about half-an-hour is spent in practice. For many years we have had a school choir formed of scholars (not teachers), and have held a weekly practice. We find that the day schools teach musical notation and theory; hence we concentrate our attention at the practice upon tasteful singing."

"Our leader beats time from the desk, and calls attention to such lines or verses as require to be sung softly or otherwise. He also has a practice of the whole school for twenty minutes once a month on Sunday afternoon when the ordinary lesson is concluded."

"We have a practice every Sunday for half-an-hour before school begins. Also a school choir that unites with the church choir at all its practices. Also an elementary singing class weekly during the winter months."

"Our leader leads the school by singing the treble."

"He does not go to work at all."

"We practice the tunes to be sung in church on the Sunday morning."

"The choir sing every new tune over to the general school."

"We have a choir of children who have taken the Tonic Sol-fa elementary certificate. This we feed by an elementary class formed every autumn under a lady teacher. A tune-book is given as a prize to those who gain the elementary certificate."

"A school choir formed from the senior scholars leads the singing from a platform."

"We experience great difficulty in getting the children to come to evening practices."

"If any tune be sung wrongly during Sunday school I stop the hymn, and make the scholars Sol-fa the incorrect passage from the Modulator."

"The precentor of the church meets the children on Friday evenings, and practises the hymns to be sung on Sunday at the school."



"We have two elementary Tonic Sol-fa classes, one senior and the other junior; the senior one feeds the church choir; the junior one helps the singing of the Sunday school."

"The conductor of the church choir is also conductor of the Sunday school singing, and almost without exception the members of the church choir attend the Sunday School. For special occasions the conductor invites all the scholars to meet the church choir for practice. A Sol-fa singing class meets once a week, and has had a beneficial effect on the school singing."

To the question, "Is the teaching ever suspended in ordinary school hours for the purpose of teaching the hymns?" 72 answer "No," and 63 answer that it is suspended on special occasions. These interruptions take place usually before the anniversary service, and vary from two Sundays to, in one case, 15 or 20. In several cases the teaching is not suspended, but the time of the address (20 minutes) is devoted to practice when necessary.

One superintendent says:—

"We think the time profitably employed, as the hymns and tunes then newly learned are sung in the homes of the scholars."

Another writes:—

"In the branch schools connected with this school one Sunday in every four is set apart and called "Singing Sunday," on which occasion there are no lessons."

Summarising I find that

2 schools suspend the teaching for 1 Sunday in the year

4	"	"	"	2	"	"
6	"	"	"	3	"	"
7	"	"	"	4	"	"
5	"	"	"	5	"	"
3	"	"	"	6	"	"
3	"	"	"	7	"	"
7	"	"	"	12	"	"
2	"	"	"	18	"	"
1	"	"	"	20	"	"

My next question relates to a School Choir. "Have you one, and if so do the children belonging to it leave their class-places and stand together during the singing?" The reply to this is that 52 schools have no School Choir; 27 have one, the members of which keep their class places while singing; and 17 have one, the members of which stand together while leading the singing. One correspondent writes:—

"Besides the hymns we practise anthems, choruses, &c., some of which are sung at the annual parents' meeting at Christmas, preparation for which gives zest and definiteness to our efforts."

Another says:—

"The formation of a Sunday school choir for practice of music for the annual festival of the Church of England Sunday schools at the Crystal Palace has had the effect of bringing swarms of young people together who are willing to grind away at set pieces almost entirely by ear to an unlimited extent, with the prospect of a day's holiday ahead. The effects musically are, I fear, beneath contempt, compared with the time and patience wasted on them. I speak with some experience, as I have for two years conducted some of the local practices in the hope that they may lead to something more systematic."

A third writes:—

"We have given several Services of Song; the last was Farmer's 'Christ and His Soldiers,' with full orchestral accompaniment."

Another says:—

"I cannot get our scholars together during the week. I have made three attempts during the last four years without success."

Another:—

"A great stimulus to the practice of music are the competitions that we have for school choirs."

In several cases there are flourishing choirs attached to the schools, performing sacred cantatas from time to time.

"In Wales we have district congregational festivals, in which the children unite. A number of hymns, with their tunes, are selected

as a subject of study and training for twelve months. The training is not only musical. It includes the explanation of hymns and school addresses founded thereon. On an appointed day all the congregations meet in one place to hold the festival."

I next ask "Is your school singing expressive, changing in style with the spirit of the words?" To this 61 answer "No," and 56 "Yes," though of the latter 15 qualify the "Yes" with "fairly so," or a similar phrase. I subjoin some of the replies:—

"We endeavour to carry out expression when there is a decided difference in the spirit of the words. It is a difficult thing to obtain with children."

"For all special services the hymns are marked with expression signs, and we always try to explain not only the signs, but the reason for putting them there."

"It is in expression that Sunday school music fails. Hymns are sung thoughtlessly."

"The italic and capital letters which mark the expression in our hymn book are a very great assistance to the scholars, and in unmarked hymns I tell them before singing which parts should be soft, or make a sign at the time with my hand."

"I find that in large meetings of people, whether old or young, it is almost impossible to obtain a *piano*. When *piano* is attempted, many cease singing. A congregation or school will give a *forte*, but a *piano* only by cessation."

"A few words from the superintendent before singing the hymn generally accomplish the object."

"Our singing is not very expressive; but then we do not strive to make it so; we do not approve of dramatic treatment."

"The organist endeavours to suit the speed and expression of the music to the words sung, and the scholars respond fairly well."

"The expression is marked in the margin of the hymn book, and is certainly attempted."

"The children need frequent reminding, but seem to intelligently appreciate what is meant."

The next question is "Are you troubled with the boys shouting?" To this 84 answer "No," and 37 "Yes." Some of the answers are here given:—

"They are trained to falsetto singing [this refers to the use of the higher register, in which all well-trained boys sing], and they are compelled to sing so or not at all. They soon get into falsetto singing."

"For schools of boys only we should lower the pitch considerably." [This would encourage the use of the lower or chest register in which the shouting takes place.]

"I was at first much troubled, but by speaking softly to the boys, and taking care that they understood what they were singing about, I was able to reduce the shouting to very small limits."

"We have no shouting. All the classes are mixed (boys and girls)."

"Shouting is difficult to prevent. When the boys are checked, no matter how kindly and judiciously, they not unfrequently cease singing."

"When our boys and girls meet together for special occasions the sweet singing of the girls is entirely spoiled by the shouting of the boys."

"Generally speaking, we are not troubled with the boys; the difficulty is to get them to sing at all."

"By considerably reducing the volume of sound from the organ, and so letting the boys hear themselves shout, a decent mode of singing is secured."

"The influence of the choir has toned down the boys."

"Is it usual to explain and study the hymns in the classes." To this 109 answer "No," and 22 "Yes," seven of whom qualify the "Yes" with "occasionally." A second question is appended to this, "Are addresses ever founded upon the hymns?" To this 92 answer "No" and 37 "Yes." The fact is, that hymns are generally chosen to suit the character of the address, though the addresses are seldom given with a hymn as their text. Here are some of the replies:—

"Sometimes two or three hymns will be sung, and observations made upon them, instead of an address."

"The hymns are often sung with comments and hearty exhortations between the verses, more on the matter than the manner of



the music. This has a great influence on the delivery and rendering, and stirs up the hearts of the children. It is living work, and the more deeply they are impressed, the better they sing."

"I question the whole school on the meaning of words and expressions used in the hymns."

In answer to my enquiry as to the kind of poetry best suited for children there is a large variety of replies:—

"We believe strongly in teaching the best of our congregational hymns, knowing that such hymns are never forgotten. Sankey's hymns I consider inappropriate in Sunday Schools where regular religious teaching is given, and in a sense demoralising. They may be useful in ragged schools."

"I consider as unsuited to children hymns which contain no Gospel or even moral teaching, but are composed of a number of flowery expressions and figurative ideas."

"Hymns are unsuited to children in which they are made to express states of feeling they do not understand—wanting to be an angel, wanting to die, consecration, and many used in the sensational revivalism of the day. Those bearing on Christian faith and doctrine should chiefly be used in select classes."

"I find that Gospel hymns and devotional hymns, of a real and earnest character, *very direct* in style, are the best, along with specially written children's hymns of a direct and purpose-like sort. A child's hymn should not be childish. Children's hymns should be plain and practical, true in expressing real and actual religious feelings; nothing merely imaginary. Many hymns commonly considered as only suited to grown-up people and advanced Christians are far more so for the young, and with hearty and honest application are the very thing."

"Any hymn in which the main thought is so involved in imagery as to become obscure, I consider not suited for children. Long words, and words not in ordinary use, also mar the suitability of the hymn."

"Avoid what the scholars would call baby hymns, and such as treat of everlasting pain, and give children the impression that our Heavenly Father is a harsh and hard, instead of a loving and holy Being."

"I prefer a judicious mixture. There is no doubt that children enjoy most such a hymn as "Ring the bells of heaven."

"I prefer poetry on the pleasantness of the Religious Life, the goodness of God as manifested in creation, Providence and Grace, the Bible and the Sabbath, the love of Christ and His wonderful parables and miracles, &c."

"I have often taken notice, and come to the conclusion that doctrinal and gloomy hymns when sung by children are purely a lip service."

"Hymns that speak disparagingly of the earth, and express a desire to leave it at the earliest possible opportunity, are in my opinion unsuitable for children."

"The hymns with choruses seem to take best."

"Hymns of a doctrinal and gloomy kind are not suited for children, although there certainly must be occasions when even death and judgment can properly be brought before the scholars."

"The hymns should bear on God's relationship to childhood and youth."

"Punishment, though it is true and must be taught, is not a thing to sing about."

"Avoid hymns which treat sacred themes flippantly, for example, 'Hallelujah, 'tis done.'"

"I agree with Mr. Bickersteth, who says that, when met in school, the scholars are met as a church, and we use freely all the hymns in our Church Hymn Book, believing that scholars, to their extent, can thoroughly use them. This is a matter of training; scholars accustomed to such hymns as 'Jesu, lover of my soul,' feel a self respect which infantile hymns cannot inspire."

"The hymns which go best in our school are those which have a special tune to them, with or without chorus."

"I could repeat and understand the beautiful hymn 'The spacious firmament on high' almost from the time I could walk."

"The most suitable hymns express natural, healthy sentiment; delight in God, in nature, in home, &c., expressed in truly poetical, that is in truly simple, but not childish and namby-pamby language. Avoid 'I want to be an angel,' because children do not want, and ought not to want to be any such thing, but good, loving boys and girls. Hymns about longing to die, crossing the river, and so forth,

are most unhealthy. No child wants to die. 'Life, more life and fuller' is what a child wants."

"Here are two passages from hymns in our book that I consider unsuitable to children, 'Nearer to Thee, e'en though it be a cross that raiseth me,' and 'Methinks I can see the blood-gushing fountain fast flowing for me.'"

"It appears to me to be a wrong thing to set a hundred children to sing 'I want to be like Jesus' when not half of them have any serious thought about the matter. It is simply a machinery for making hypocrites." [This objection is a very old one, and lies against all collective worship, exhortation, or praise. The fact is, the sentiments must be a little in advance of the worshippers if they are to be aroused and led on].

The general opinion seems to be that both styles of hymns are useful.

The question as to style of tune is closely allied to that of style of hymn, for as the old standard hymns are generally allied to solid and sober tunes, so the American hymns, with their flowery metaphor, are generally mated to light and jerky tunes. Some remarks made by correspondents under this head are, however, worth quoting:—

"American negro melodies should be for ever banished. Many of our favourite tunes are by Dykes, Barnby, and Sullivan."

"Minor tunes, as a rule, are of no use. The heavy style of 'Hymnal' tune is of no use. Church tunes are of little or no use. The harmonies should be all simple, broad, and strong."

"Tunes like Smart's to 'Just as I am,' Redhead's to 'Rock of Ages,' &c., though taking more time to teach than the ear-catching tunes, are more liked, and remembered longer. I should say avoid tunes of severe dignity, and also those of the mawkish puerility of some of the American importations."

"To my mind, many of the American tunes are nothing but jigs."

"We use the standard tunes always, but I have no doubt that the scholars would like the trivial music if they could get it."

"The American tunes do not retain their freshness like the old standard tunes."

"The light American tunes are readily picked up, and seem popular, but I do not think they *wear* nearly so well as standard tunes."

"Cannot we like 'French' without disliking 'Hold the fort?' All styles of tunes are good so long as they are tuneful."

"The children are less reverent when singing the light American tunes."

"Very little of the vertically harmonised modern music goes down in our district. It is quite disheartening to buy modern tune books and find the good old tunes *disarranged*, and a lot of new tunes with no pretence to melody; correct, but without feeling."

"Many hymns of peculiar metre are associated with one tune only, and this, for the sake of the music, is often sung at times when the words are not appropriate."

"I think we are in a transition state, and that soon we shall have more tunes, which, while they retain the lightness and attractiveness of the American tunes, shall be sounder music, better harmonised, and of a more lasting character."

Next comes the question of instrumental accompaniment. In 21 schools the singing is unaccompanied; in 20 there is an organ; in 77 an harmonium; in 18 an American organ; in 8 a pianoforte, generally a grand. One school has a harmonium and two violins, but the use of orchestral instruments, except at anniversaries, is not common.

The testimony in favour of instrumental accompaniment is striking. No less than 68 schools say that the singing has been improved by the accompaniment, while only eight say it has not been improved, and four are doubtful. I append a few remarks:—

"We had formerly a good leader (gentleman) under whom the singing was better than it now is. Possibly because the scholars sing more lazily when the instrument leads."

"The organ helps (1) by giving variety of tone. Anything which legitimately interests the scholars is valuable. (2) By giving full harmony, which in a Sunday school it is often difficult to get. (3) By controlling—suggesting, I should say—the expression."



"The singing is improved, perhaps, in correctness, but it loses in vigour and in self-sustainment."

"In school I think the piano would be better than the harmonium. The harmonium is generally badly played, because not properly understood."

"Since the organ was introduced 12 years ago the singing has most decidedly improved. It is more brisk and expressive, and new tunes are introduced with much less difficulty."

"Our school is 68 years old, and for more than half that time there was no instrument. My father tells me that, all things being equal, the singing is just as good now as it was before, there being nothing to choose between the two."

"I should, as a matter of experience elsewhere, object most strongly to the introduction of an instrument. Training the children would yield infinitely more valuable results."

"The singing is very much helped by the instrument, but the instrument is kept in its own place, and it saves a great deal of wear and tear of the voice in leading. We have always had this help, and it enriches the music. It is never allowed to dominate the singing, and there are never any voluntaries or exhibition pieces."

"I consider the singing far better without. We can hear all the four vocal parts."

"I believe the singing is better with the instrument than it was without it, but decidedly the best singing I have had in any parish in which I have been minister was one where there was no instrument. There we had a capital leader, and that, more than all the instruments in the world, explains the difference."

"I frequently stop the playing for a verse or two without saying anything about it, to see if the children are really interested. When I am satisfied, I ask the player to go on."

"The singing is not so hearty, but I don't think the instrument is to blame for that. The number of hymns and tunes used in the days when our singing was unaccompanied was much more limited than now, and both hymns and tunes were thoroughly known to all."

"I like the effect of an organ or harmonium, but if the money they cost were spent on training singers the result would be far superior."

"Certainly more attention was given to the teaching of music before instruments were used."

"When our children sing without the instrument I always think that the effort is very poor and feeble, and if I can find the key into which they have got after about the second verse (!), I generally join in with the instrument, and all goes right."

"Our friend who plays the piano can put thunder and lightning, roaring winds, murmuring brooks, twittering birds, or fading echoes into her accompaniment, as the words of the hymn may suggest, while the air of the tune is not heard. The effect, to my unmusical ear, is sometimes quite absurd, while I am convinced that our worship suffers."

"Do your scholars sing any other music than hymns?—For example, Choral Responses, Chants, or easy Anthems?" There are 91 "No's" to this question, while 10 sing other than hymns on special occasions, 2 sing Choral Responses, 14 sing Chants; 14 sing easy Anthems, 4 sing all of them, &c. In a number of schools it is the custom to sing hymns to a chant.

In answer to a question about the mode of *leading* the singing, several remarks are made:—

"The singing of both our choir and congregation would be wonderfully improved if led by the bâton. I hope the day will come when it is so led, and prejudice be overcome."

"The choir stand three-quarter face to the school, and the whole school can see my conducting with a bâton."

"We have a three months' system, teachers sharing the work of leading."

Summing up the replies under this head I find that in 34 cases the same person who plays the instrument leads the singing. This includes several cases where the reply is "the singing is led by the instrument." There are, on the other hand, 80 cases in which the leader of the singing is not the player, and several correspondents in whose schools the two duties are combined think it would be better to separate them.

"We have a choir of 18 voices who are trained with the bâton only (without accompaniment), as you suggested at the first meeting

of the Bristol Choirs Association. I have trained them to a bright, quick style of singing, of course having regard to the style of hymn to be sung."

The question, "Have there been any Sunday school choir competitions in your district, and if so, have they done any good?" is variously answered. One hundred say there have been no competitions; 20 say there have been some; of these 20, nine say they have done good, two are doubtful, and one says they have done no good. I quote some of the replies:—

"There was a competition last year, and great good seems to have resulted. Public interest was awakened, and the music of our schools received a decided impetus. The competition was a success; the collection at the united recital more than meeting the expense of the scheme."

"Band of Hope competitions are becoming common in Wales, and these may be looked upon as Sunday School Competitions under another name. The results, I think, must be beneficial."

"United Festivals of Song have been held under the auspices of our Union, and have undoubtedly helped to raise the standard of singing in our schools."

"Competitions have been held, and may have done good, yet their influence is evanescent compared with the labour of preparation; they seriously interrupt ordinary work, and are apt to stimulate rivalry unduly."

"We have had several musical festivals with 1,000 voices, and the effect upon our school singing has been very happy."

"Competitions of choirs taught by ear are of no use whatever. Choir competitions should include a sight-reading test to be of any real value. Those held here are a ridiculous sham."

"Competitions stimulate singing and not praise, and they are of no use for evangelistic work."

I asked in the last place for any further expression of opinion on making Sunday school music helpful to devotion and the spiritual life, and attractive to the scholars. The following are quoted from the replies:—

"In most districts of Wales, a Sunday School Festival is held once a year, when a number of schools come together to be publicly catechised in subjects previously prepared. Individual tests in reading music at sight are universal at these gatherings."

"In Sunday school worship is yet far too much regarded as a mere appendage to teaching. If intelligence is the spirit of worship, the fact, the truth that we assemble for the purpose of worship, must be thoroughly realised, and teachers by their very deportment ought to make this plain. How often the singing time is used to conceal the transaction of many little details of school work—marking the register, &c."

"My experience as a member of a church choir for many years is that let the singing be as attractive as it may be, it adds little either to the devotion or spiritual development of singers. Something deeper than merely good singing is, in my opinion, required. Singing, while helpful, is, after all, only an incident in Sunday school work."

"Nothing will so assist hearty and devotional singing as the multiplication of intelligent and trained singers. In my opinion, the Sunday school choir, trained to read music, and practising every week, should if possible consist of at least half the school. I have not found this practicable yet, and therefore am not yet satisfied. Much can be done by the school officer selecting hymns which illustrate and enforce the lessons for the day. The children feel this. A few weeks ago the chapter read from the desk related to God's call to the child Samuel. This was followed by a hymn having not the slightest connection with the subject. A little girl said to me afterwards with an air of disappointment, 'Oh, Mr. —; I thought we should have had 'Hushed was the evening hymn!'"

"The superintendent or leader should constantly draw attention to the nature of the hymn—Praise, Prayer, or Confession—point out its beauty, tender feeling, and grandeur. Suitable expression and increased devotional feeling will be the result."

"When a hymn or piece has been well sung, encouragement and commendation should be given. The expressive rendering of a new piece by the leader *alone* has a good effect."

"I think the object aimed at by music in the Sabbath school is often missed by the perfunctory manner in which it is performed. The great points are those suggested by your questions, 'How does



the leader go to work?' 'Are the hymns studied and explained?' 'Are addresses founded upon them?'"

"More *praise* hymns are required, suitable to the capacity of children. A larger supply of *narrative* hymns is also needed."

"Tonic Sol-fa is now regularly taught in the day school, and I look for good results from this in time, when the majority of the Sunday school children have thus been trained, and can sing intelligently from note."

"Hymns with choruses are valuable because the younger scholars, and those whose attention it is difficult to secure, learn the choruses readily, and sing heartily, by degrees learning the whole hymn."

"If you can suggest any method by which adult *male* scholars whose musical education has been neglected can be made to take part in the singing with pleasure to themselves *and others* you will have done great service to Sunday schools." [I can only suggest their joining an elementary Tonic Sol-fa class. The progress of adults in learning to sing is slower than that of children, but only a very small proportion are incapable of learning if they are patient, and persevere].

"I think there is a great want of really good tunes suitable for children's voices—something between Barnby's tunes and Moody and Sankey's."

"The scholars should have the tune before them on the same page with the hymn, and the same hymn should always be sung to the same tune. Infants should sing more frequently than the older scholars. After the closing prayer a lively dismissal hymn should be sung while the scholars pass from their classes into the street."

"I have found that impressions have been made upon the children by hymns, which could not have been reached by the ordinary methods of teaching. In several instances of conversion which have come under my notice, the hymns of the Sabbath school have had a prominent place in bringing about a change of heart."

"I frequently adopt the plan of making the boys and girls sing alternate verses. It gives variety and interest to the hymns."

"The majority of Sunday school hymns are mere twaddle; bad in sentiment, and still worse in literary expression. Can't you find an Adelaide Proctor for Sunday schools? The great mistake is in writing down to children both words and music. Nearly all children

have a feeling for poetry, and an ear for music. Why should we debase their tastes in the name of religion?"

"I should think the best thing to do is to have a singing class taught by some one interested in the school, and then to select a choir from the singing class, letting it be considered a favour to get into the choir. Such a thing is wise in theory, but in our busy life difficult to carry out."

"In the warm afternoons of summer time, when the children get tired and fidgety, the singing of some well-selected hymns, with observations by teacher or superintendent, would be more profitable than the usual routine."

"Pay attention to the pronunciation of words; teach the children to sing with rhythm and accent, and to seek for the meaning of the words and their true expression. We take sometimes a beautiful hymn to teach the power that there is in musical expression to deepen religious truth. The best we ever had of this sort was 'O Jesus, Thou art standing,' where the last four lines of every verse are the church's answer to the statement of the preacher. The first four lines of each verse were sung either by girls or by men in unison, in one case by a solo voice; the last four lines being in harmony of all the voices. The pathos and tenderness of the personal appeal in verse 3—

O Jesus, Thou art pleading  
In accents sweet and low,  
'I died for you, my children,  
And will ye treat me so?'—

was touchingly expressed by the single voice, and the answer—

O Lord, with shame and sorrow  
We open now the door;  
Dear Saviour, enter, enter,  
And leave us nevermore!—

begun very softly, with a *crescendo* to the end, put wonderful meaning into the words. Many who were present at that service will never forget the sermon that hymn preached."

"I think it possible to make singing its own preacher, without any remarks from the desk. But in the present day the children's hearts are rarely reached by the hymns, because the singing is done carelessly."

"I tried to teach the staff notation through the week, and succeeded to an extent that surprised many persons of experience. The

results were, however, painfully out of keeping with the work expended. I then tried, though hindered and hampered, the Tonic Sol-fa, and found that progress was out of proportion to the work. The Modulator was used, and the accuracy and confidence thus inspired were gratifying. They convinced prejudice of no small inveteracy, and silenced more than one sneering critic. I say it is absolutely necessary that there be a weekly drill on the modulator, and the Tonic Sol-fa. The better the music (within well-defined limits) the more heartily the children sing it. No labour could secure a good rendering of jiggy tunes, for the boys shout, and the girls are scarcely heard."

"I believe it would be helpful if the children were invited now and then to sing to someone—say their pastor some Sabbath afternoon. It gives them pleasure to find that someone is listening. Let them be encouraged to sing the hymns at home to their parents."

"A practice is held in our schoolroom from 1.30 to 2 p.m. each Sunday. In most of the schools around here the practice is after school, from 3.30 to 4, but I find the early practice best."—Wales.

So much for the replies to my questions, which afford a vast fund of reflection, and cover the main points of the subject. The key to progress in Sunday school music lies in attention being given to the two sources from which it must always be drawn. These are, musical and devotional; the children must learn to sing from note, and, being able to sing, they must be inspired with a desire to do so.

The state of Sunday school singing in any locality must always be chiefly dependent on the day school singing there. Now and then a wave of enthusiastic work may cause a local advance, but the main force of the tide can only advance with the day schools. Let the power to sing from note become general, and we shall have, potentially, full and harmonious vocal praise in our Sunday schools.

Potentially, and that only. Let the musical capacity of the scholars be never so high; unless they are inclined to

worship in song they will remain listless or silent. How is this inclination to be cultivated? This brings us face to face with the whole question of sustaining good singing in our schools.

First, some sort of weekday or Sunday practice of the most promising scholars is desirable, in order to focus the musical talent of the school, and lead the rest of the scholars. The young people attending this practice may be called the Sunday school choir, but let them sit in their ordinary class places during the exercises of the school. A choir seated apart, on a platform or in special seats, will tend to silence the rest of the school, whereas a "dispersed choir" such as I have described will invigorate the voices of all.

Second, let a higher conception of singing as a religious force in worship prevail amongst the clergy, superintendents, and teachers. The fact revealed in the above replies that very seldom is an officer of the school set apart for the honourable post of "praise superintendent," shows that we have by no means shaken off the Puritan suspicion of music as an element of worship. Practically the hymn is treated as a sanctified form of relaxation from the sterner work of instruction, prayer, and reading, rather than as an integral part of worship proper.

Mr. George Merritt, in a paper read at the East London Auxiliary of the Sunday School Union, says:—

"Each school must select one of its number, who must be responsible for the singing of the school and for nothing else; that is to say, that the duties of librarian, infant class teacher, or distributor of serial literature must not be considered as trifling adjuncts to his office. He it is who should advise the superintendent and teachers as to the most suitable tunes for selected hymns, should encourage soft singing in the school, doggedly prevent the boys from shouting and forcing their registers, start the tunes and first lines of verses, and hold the monthly week-night practice for



learning new tunes and correcting errors which may have crept into old ones. At this practice he should be supported by the superintendent, and the teachers, and not, as in many cases, find them conspicuous by their absence. I have known such a song-leader left to seek the key, open the school, arrange the forms, light the gas, sing himself hoarse, turn out the gas, lock up the school, seek out the caretaker, and slowly wend his way home, a wiser, but a sadder man, wondering whether it is worth while to trouble himself about the matter any further, or whether the school care if the singing is good, bad, or indifferent. The song-leader should also during the winter months start classes for the children and teachers in the notation of music upon the Tonic Sol-fa method, the school finding the necessary apparatus, and giving the classes due publicity, and the children being admitted free upon the purchase of the necessary instruction book."

All this would be done, speedily enough, if the potentiality of song in bending the life Christwards was fully realised. On this point I quote some eloquent words from the *New Englander*, 1849:—

"Besides the benefits in seasons of worship which children enjoy in common with their parents, the practice of congregational singing stores the memories of the young with the richest expressions of devotional feeling. Through singing, religious truth does not come to them exclusively in abstract propositions, in the mould of which every other expression of it must be cast before it can be accepted, but it surrounds and pervades the soul in a thousand living forms, instinct with the same spiritual life which beat with strong pulsation in the souls of the psalmists and prophets, and of all who have been inspired to clothe their holy thoughts in immortal words. Let the children and youths of our churches live in such influences; let religious truth be charmed into their souls by the power of sacred song, by the strong sympathy that unites all hearts in one tide of feeling before God; let these be the influences, Sabbath after Sabbath, until the age of reflection and doubt and recepticism shall come, as come it must; and we need not fear that they will be found unprepared for the trial. Divine truth will have become intertwined with so many affections and remembrances that it will not be rooted out. For ourselves we would rather commit our child to such influences, in the hope of his having ultimately an abiding

Christian faith, than obtain for him, if we could, the most elaborate instruction, in purely doctrinal form, which man could give, or child receive."

And Mr. Henry Ward Beecher says:—

"If you analyse your religious emotions I doubt not you would trace them back to the early hymns of childhood more than to the Bible itself. If you consider the source of your thoughts to heaven I think you will land in Dr. Watts rather than in the revelator St. John. I think the hymns of Dr. Watts and Charles Wesley, in which they describe heaven, its occupants, its glowing joys, its zeal and rapture have more to do with forming men's ideas of the promised land than any other literature, not even excepting the Bible itself. The hymn is the system of theology which has been most in vogue among the common people."

Surely these passages must stir within us a desire to give singing a higher place in worship than it at present has.

In giving it this higher place we must treat the words as of co-equal importance with the tune. This is not done at present, hymns are often taken for the sake of their pretty tunes, without regard to the suitability of the words to children or to present circumstances. Several correspondents, quoted above, have tried to fix the characteristics of a child's hymn, in some cases with admirable success. A child's hymn should contain such sentiments as a child can honestly and heartily utter, the metaphor should not be involved or violent, and the words should be arranged as nearly as possible in the order of common speech. An excess of military metaphor is bad. Such a verse as—

"On to the field, let us on to the field,  
Fearless and faithful, lead on to the field,  
We'll die in battle, but never will yield,  
Then fearless and faithful, lead on to the field,"

is simply lost upon children; the spiritual meaning being swamped by the metaphor.

Loose and wholesale references to sins awake no response in the mind of a healthy child:—

I'm a little toiler in the fields of sin,  
Jesus bids me labour, precious souls to win.

Here not only is it undesirable to tell a child that the world around him is a field of sin, but the phrase to "win souls" is scarcely one to be carelessly thrown before a child.

Here is a still better example of how not to do it:—

SCHOLAR.—I'm but a little child, mamma,  
How many sins have I?  
Can I remember all my sins,  
And count them if I try?

TEACHER.—When you can count the stars, my child,  
And count the leaves that die,  
All scattered o'er the autumn fields  
Beneath the autumn sky.

CHORUS.—Lord, pity me, a little child,  
And teach me how to pray,  
And though I cannot count my sins,  
Lord, take them all away.

This is simple and straightforward enough, but what folly to put into the pure young voices of children the regrets and contrition of middle age?

The hortatory style:—

Do no sinful action,  
Speak no angry word

generally fails to interest children. Subjective hymns, a sort of stock-taking of sins and shortcomings, are unnatural and unprofitable to children. Hymns of prayer, praise, and Scripture narrative are probably the most fruitful for their worship.

A great deal more needs to be done in explaining to the children, either collectively or in their classes, the hymn or hymns which are about to be sung. Let an address be

sometimes founded on a hymn, drawing out, by rapid questioning, the meaning of its metaphor and allusions, warming the children's interest in it by anecdote and appeal. Let the school then rise and sing it, and they will show a heartiness and feeling which will be most impressive.

Few of us are able to put ourselves in a child's place, to share his mind, to tell to what extent the words and phrases of the hymns awake definite ideas. But the more we try to sympathise with a child, the more we shall see how much explanation is needed to send even the simplest hymn home to his heart in every line and phrase. Metaphor is so interwoven with our spiritual vocabulary that as we use such words as "weak," "pure," as we ask the Saviour to "come" to us, to "take us in His fold," to "lay His gentle hands" upon us, or His love to "beam upon" us, as we vow to "serve" Him, we forget that we are using figures of speech, which need explanation. Nor have we any conception how small is the number of words that a child really and completely understands. These are the words which occur in his daily life; the names of common objects, animals, and people, with a few verbs to actuate them. Of the enormous supply of abstract words, of our common idioms of speech, he knows really nothing; he will read and repeat them, but they are as "sounding brass or tinkling cymbal." We can never hope for intelligent worship in song,—singing which fructifies the life, until more is done to bring the hymns down to the understandings of the children.

Expression is the natural outcome of feeling; monotonous singing the natural outcome of listlessness. The leader may control the expression by motion of hand; it may be suggested on the printed page, or guided by the



touch of harmoniumist or organist, but it must originate in the hearts of the children, stirred by such means as I have described. Only the general changes of mood in a hymn should be accompanied by change of force. Avoid attempts to express words or short clauses. Consider the *attitude* of the worshipper—prayer, reflection, praise, &c. When this changes, change the expression. Sometimes a larger thought contradicts and covers a smaller; we may for example, sing of death loudly and triumphantly in certain connections.

Sunday School Unions can do much to advance Sunday school music. They can form in each town or district a central choir which by occasional concerts will awaken public interest in Sunday school singing and improve the musical skill of the scholars engaged. In large towns they can form classes for conductors and leaders of Sunday school music. This has been done by the Glasgow Sabbath School Union, with much profit to all concerned. A course of lessons was given by an experienced teacher, in the art of teaching singing, with suggestions on accompaniment, expression, &c. There is room for peripatetic teachers of this kind, men of unquestioned talent, holding short courses of lessons in one town after another.

A travelling inspector of singing, attached to each Union, would be a useful officer. Armed with no authority but that which his experience and judgment would give him; persuasive and wise; he might privately offer to superintendent and leader suggestions of utmost value. The inspector would, of course, only visit schools which applied for his advice.

Unions may also promote the competitions between Sunday school choirs, referred to above. These competitions stir up interest, and make scholars work. Care

should be taken, when they are held, that choirs of senior scholars do not compete against choirs of children, as comparison under these circumstances is unfair. There should be a separate prize for junior and for senior choirs.

The closer the connection between the church and the Sunday school, the better will it be for both. If the same organist serves for the two, and to a large extent the same choir, the results will be excellent. The Church choir will be constantly fed, and mutual reaction will stimulate both services. When the children attend the Church service and sit together, they may occasionally be allowed to sing a hymn while the congregation, with open books, silently follow. Or the children may take alternate verses with the congregation, both uniting at the last.

It has already been urged that only as the scholars gain the power of reading music can Sunday school singing become general. As this power comes—and through the day schools it is coming fast—there will come the necessity of providing them not only with the words but with the music of whatever they sing. The Wesleyan Sunday School Union has taken the lead in providing a hymn and tune book in one for its Sunday schools, and other bodies will no doubt follow. An admirable plan would be to exhibit the notation of each piece upon large charts capable of being seen across a school-room. The plan of providing hymn and tune books and making them, like the Bibles, the property of the school, is a very good one, and invites the active attention of all.

The practice of instruments, especially of the violin, is spreading so fast, that in a few years it will no doubt be common for bands to be attached to Sunday schools and to join in accompanying the voices at Festivals. The

Harmonium has at present almost the monopoly for ordinary purposes of Sunday school accompaniment, though the pianoforte, as has been shown above, is much better suited to the purpose of enforcing accent and rhythm. On this point Mr. George Merritt, in the paper already quoted, says:—

“Careful observation has convinced me that in many of our schools the introduction of harmoniums has done more to drive out hearty, united song than all other causes put together. Introduced into our schools with the avowed object of improving the singing, they have in many cases destroyed all independence, all spontaneity, all freshness and accent. They have led where they should have supported—they have covered up errors which would otherwise have been made apparent, and therefore corrected—and they have developed in the children a feeling of timidity and irresolution which has often been fatal to a natural vigorous song. How often have I come away from a service saddened by the fact that it has been rendered listless, flat, and unpalatable merely from the fact that the accompanying instrument has doggedly refused to let the children have their heads, and sing with the freshness and naturalness appropriate to the hymn. Again, there are players to whom no Sunday school could sing without flattening; players who, for convenience of fingering or for a preference for certain keys, change the key of the tune without the slightest consideration of the compass of the voices; players who so smother up the melody by octave basses, knee swells, and all stops drawn, that I have repeatedly heard children in little-known tunes singing the bass instead of the melody. Where there are such players as these my advice to the superintendent is to lock the instrument up, no matter whether the player is the minister's daughter or the deacon's son. To have such an obstruction to the song of the school is nothing short of sacrilege, and no surer method of destroying the love of song in the hearts of the children could be possibly devised.”

In America a cornet (with an American organ) is very much used in Sunday schools, and for leading a large body of voices its bright, penetrating tone, and its capacity (in the hands of a good and reverent player) for accent and expression, make it a very useful instrument.

The sound of stringed instruments is, however, the most congenial to human voices.

Most Sunday schools seek to direct the week day recreation of the children, turning it into harmless and refining channels, and the practice of instrumental music is pre-eminent among popular diversions. In some cases Sunday School Bands have already been formed, and I am glad to be able to present the experience of two able bandmasters in this direction.

Mr. G. F. Wates, writing of a band at Creek Street Sunday School, Deptford, says :—

“The difficulty that presented itself was—what boys should be admitted to the band? When the project was first mooted in the school, we had no doubt but that nearly all the lads would apply to be allowed to join, and that the majority of them would in a short time get tired of it, or become discouraged at the obstacles they would meet with, and soon drop out of the band altogether.

Another question cropped up at this stage—was it advisable to put instruments into the boys' hands at once? This we answered in the negative, being convinced that it was of little use trying to teach a lad to play an instrument unless he had some slight knowledge of the rudiments of music. We found, too, that in settling this point we were in a fair settle the preceding one, and thus we felt our way to the following plan :—

On a Sunday afternoon it was announced in the school that we intended forming a band, and that all lads, over thirteen years of age, who wished to join were to meet the bandmaster on a certain week evening. When the time came, about fifty lads presented themselves, and we explained to them that they were not to have the instruments at once, but that, in order to discover who amongst them were persevering, well-behaved, and regular in attendance, they would for two or three months be taught the elements of time and tune, and would not handle the instruments until the bandmaster was satisfied of their general fitness for membership. This had the desired effect. Gradually the weak-kneed ones left the class, the badly-behaved were dismissed, and in about three months we were reduced to a little over twenty members, but most of these, like



the remnant of Gideon's army, could be depended upon, having stood the ordeal that we imposed upon them.

Now came the important question, 'What kind of instruments should we purchase, and how many?' We decided to purchase cornets, euphoniums, and baritones, all in the key of B $\flat$ , and thus, the fingering being the same in all, the bandmaster was able to teach them together in class. As our first instalment we only procured, one instrument for every two lads, it being too trying a task for one new to the work, to be blowing an instrument continuously during the whole of the lesson. So one lad would be blowing while the other would be learning by listening to the instructions given, and watching his companion. After about ten minutes they would change places, and this would continue until the end of the lesson. After a few weeks the blowing and fingering of simple passages was mastered, and the remainder of the instruments purchased.

The band now began to practise some very simple pieces of music in three parts, as it was thought better to have thin harmony correctly and tunefully played, than to proceed at once to four-part harmony, which would have been very troublesome for them to learn at this early period, and would not have produced such good results, proportionately to the time occupied in mastering it.

We were now fairly started. On the following Easter Monday, about four months after the first purchase of instruments, we gave our opening concert. Since then the band has increased to double its former size, and has played many times in public. Other parts and other instruments have been added since, giving a richer and fuller tone to the harmony of the band.

One question remains, and that the most important of all, 'Granting that a brass band is a practicable thing for many schools, are its moral effects such as render it a desirable thing?' In answer to this question I will merely state a few of the effects that can, in my opinion, be reasonably expected from a work of this kind. It quickens intelligence; brings out latent talent; engenders habits of discipline, attention, perseverance, social harmony; encourages self-respect and *esprit de corps*; gives occupation and thus keeps out of mischief; is a link from Sunday to Sunday; keeps growing lads at the school; leads them to think of it as *our* school; and brings teachers and scholars nearer together in feelings of mutual confidence. Our band practices at Creek Street have always been brought to a close by prayer from one of the teachers, and nothing incongruous

has ever been felt in it ; on the contrary, we have ever esteemed it our joy and privilege to be able to feel that in this, as in everything else, ' whatever we do ' we may ' do all to the glory of God. ' ”

Mr. J. P. Sinclair, writing about a Sunday School Drum and Fife Band which he organised in connection with his Sunday school, says :—

“ Despite the somewhat noisy demonstration sometimes occasioned they are deservedly popular. In the first place, they create an impetus amongst the boys to gain the proficiency necessary to enable them to join ; secondly, I beg leave to consider these bands as a powerful agent for retaining our elder lads in connection with the school ; and thirdly, the band, if well managed, is a valuable adjunct to the school itself, for entertainments, excursions, Band of Hope, festivals, &c.

In my own school (Mission) a band was started eight years ago, and is as popular as ever, although several of the lads have now developed into young men. The bass drum was purchased through the generosity of a neighbouring tradesman, who presented the committee with £4 for the purpose. The band is under the conductorship of Mr. Fletcher, who is a musical instrument dealer and teacher at 168, Brick Lane, E., and who is also the bandmaster of the Adelphi Drum and Fife Band. I should have great confidence in recommending him to anyone intending to start a similar band. The boys pay an entrance fee of 6d. to one of our teachers (who acts as superintendent) on joining, and 2d. per week for instruction. Out of the proceeds a quarterly social tea of the members is held. The drums, flutes, triangle, and cymbals in our case were purchased of Mr. Fletcher by easy instalments, through the superintendent. Practice evening is on Fridays from 8.30 to 10 at Vincent Street Mission, Old Street, near City Road, and a march out takes place once a month.

We do not as yet appear in uniform, except as regards band caps, which, since the Salvation Army has been in vogue, have had to be entirely altered in appearance, to secure immunity from attack. Black and silver or gold braid is about the neatest colour to choose.

We took part in the Sunday School Centenary celebration, and have assisted at all the Hackney Band of Hope Union meetings in Victoria Park, and the Sunday School Festivals annually held at the

Crystal Palace in June. We have always been well received on all sides. At our annual excursion the band has always been an attraction, especially on the march from the station to the rendezvous. The knowledge of the band being advertised to accompany has greatly enhanced the sale of tickets. Some people fear that it is a great temptation to band boys to enlist in the army, but although several have joined the bands of the militia and volunteers, we have not had a single instance of the recruiting sergeant gaining any. The fact is, although the lads are not too old to join the ranks, they are too old to join the drums of any regiment in the British service. On this score, therefore, all doubts may be set at rest. Try a band; you will find a vast amount of latent enthusiasm spring up, and you will have the satisfaction of knowing that the boys are being kept in hand, disciplined, and taught to take a deep interest in assisting, by performance and in various other ways, institutions of a deserving character.

As to rules. They should be simple and few. Strict attention and obedience to the bandmaster, and steady and punctual attendance at the rehearsals, are the most important."

It does not appear that these bands have been utilised to accompany the singing, but the brass bands, at anyrate, might be well employed at anniversaries, festivals held in church, &c.

Responses, spoken or sung, tend to keep alive the attention of children. Speech, not silent aspiration, is the natural expression of desire. Adults may learn to follow in silence extempore prayers, but children need the frequent response of the lips to help them. I was talking the other day with an intelligent child of seven years, who attended, occasionally, a Congregational Church where there were no responses. I asked her what people went to church for. She couldn't tell me. I said "They go to thank God for taking care of them through the week, to say they are sorry if they have been angry or selfish or told lies, to ask God to keep them and all their friends, and to make them kinder and better and more useful to

everybody." Her reply was remarkable: "When do they do all that! *When I go to church I only see the people sitting and looking at the minister!*" To the mind of this child the offering of praise, prayer, confession, aspiration necessarily involved speech.

The one thing to be avoided in children's services is monotony. Adults can keep their attention much more readily in a fixed and stereotyped service than can children. Anything that, while preserving the devotional spirit, affords change, should be welcomed in Sunday schools. The American Sunday schools are provided with an endless variety of responsive services upon all subjects. They consist for the most part of conversations between the superintendent and the school; the superintendent asking a question, the school replying with united voice in some scripture quotation. Sometimes there are recitations by single voices. Appropriate hymns are interspersed. This leads us into the question of the general conduct of the Sunday school service, but we are within our bounds, because whatever vitalises part of the service vitalises the whole.

I append some contrivances, taken from American books, which have the merit of novelty at least. Some of these contrivances will excite the opposition of English readers, because we have not yet admitted action or even the suggestion of dramatic personation in connection with sacred things. How far such representation is expedient, readers must judge for themselves:—

Take up a subject, such as the *Birth of our Saviour*. Superintendent asks question upon it, which is answered in the words of a text by one voice, and then follows one verse of the hymn, applying the text to our lives. One tune throughout; 5 or 6 questions, answers and verses.

Other subjects similarly treated—the children of the Bible, &c.



*The Spirit Tree.* Eight verses to the song, each describing one fruit of the Spirit—Love, Joy, Peace, Long-suffering, Goodness, Faith, Meekness, Temperance. A little tree on platform, a card bearing the name of the fruit, hung on it as each verse ends.

Hymn about *Naaman*, verses so contrived as to introduce a text from the Bible story of him between each verse (recited).

*Feed my Lambs.* Eleven little girls on platform with card or shield hung on breast, each sings a verse, turning round the card and displaying a letter as she finishes, F, E, E, D, &c. In this style—

Fourth among the list of letters  
Stands the one you ask of me,  
So I think 'twill not surprise you  
When I show the letter D.

*Childhood of Jesus.* A song with six 8-line verses, each preceded by four lines of alternate question and answer, sung by single voices. Then follows the verse, dealing with the subject.

*What did Jesus say?* A song of 13 verses, Jesus at the temple, at Jordan, at well of Jacob, on the Sea of Galilee, &c., each ending "what did Jesus say," then follows a text, recited.

*Love one another.* Boys and girls come on to platform with banners bearing such mottoes as "Love one another," "Be strong," "Follow me," "Believe," and singing a song exhorting to these things.

*Sacred Pictures.* Bethlehem, Nazareth, Capernaum, Cana of Galilee, Jacob's well, &c. A verse is sung about each, followed by a text describing it, recited.

*Sacred Action Song.* Imitate falling of snow by falling hands, rain by quicker falling, arch of rainbow by circling hands over head, a recitation before each verse, such as "I do set my bow in the cloud," and then a verse sung about it. (This for the infant class).

*No Cross, no Crown.* As many pupils as there are letters in this sentence on platform, with cards hung by neck, which they turn one by one as they sing—

Our Jesus left His royal home,  
He bore the heavy cross alone,  
His true disciple I would be  
And for Him turn the letter C.

*The Children's Temple.* The erection of a children's temple may form a very pleasing and instructive exercise in connection with the

Sabbath School Concert. The miniature temple is built of nine blocks, suitably inscribed, viz:—Foundation block, *Jesus Christ*. Six Pillars, *Faith, Virtue, Knowledge, Temperance, Patience, Godliness* (so arranged in sets of three as to leave an aperture in the centre for the door). Capstone block, *Brotherly-kindness*. Gable roofing, *Charity*.

The following passages of Scripture, or other selections, are to be recited by the pupils building the Temple, as each block is laid in its place. Foundation, 1 Cor. iii. 11. 1st Pillar, Eph. ii. 8. 2nd Pillar, 2 Peter i. 3. 3rd Pillar, Phil. i. 9. 4th Pillar, Gal. v. 22, 23. 5th Pillar, Jas. i. 4. 6th Pillar, 1 Tim. iv. 8. Capstone, 1 Thes. iv. 9. Gable roof, Col. iii. 14. The addition of a door, with the following selection, John x. 9, completes the edifice. While building, or after, the children sing a chorus including the words—

Each child can God's own temple build  
Each heart his altar rear,  
If but that childish heart be filled  
With holy love and fear.

*Looking for Jesus.* Each verse of the song pictures Jesus at Bethany, Nazareth, &c. A recitation between each.

*Nearer to Thee.* The well-known hymn with a text (recited) between each verse, bearing upon it.

*The Water of Life.* Recitations on thirst and its satisfying, each class stands in turn and recites a text in response to the question of the superintendent. Singing here and there of appropriate songs.

*Ten Commandments.* Superintendent asks what is the 1st (2nd, &c.) commandment. Each class recites in turn and then all sing one verse bearing on the commandment just heard.

*Voices of the Flowers.* Each verse of the song describes a flower, after each verse a text is recited bearing upon that flower.

*Recitation of the Psalms.* Verse by verse, by the scholars and superintendent alternately, or in turn by superintendent, secretary, teachers, scholars, each standing to speak.

*A short Choral Service.* For opening or close of school, superintendent taking "priest's" part, and school responding.

*Twenty-six Services* for opening school, consisting of (1) a few verses hortatory read by superintendent, (2) hymn sung, (3) Scripture lesson read, (4) responses between superintendent and school, (5) prayer read, (6) hymn. Each service has a subject, and keeps to it. Special

services for opening a new school, Christmas, New Year, Easter Day, Fourth of July, Anniversary of a school, Excursion or open-air service, death of teacher, death of scholar.

*The Star of Bethlehem.* Here is a specimen of dramatisation which comes perilously near the ridiculous. I copy the passage from the stage directions in a cantata representing the birth of Christ:—  
“A good representation of a star can be made by taking a square or round box of tin, and cutting a hole in one side, the shape of a star. Paste tissue paper over the hole and place a light inside.”

I close with some pointed and sensible remarks on Sunday School Singing, taken from an American book:—

“The spirit and success of a Sunday-school depend very largely upon the manner and spirit in which its singing is conducted; and again, the manner of the singing depends chiefly upon the spirit of it. How to get the true spirit of singing is the problem.

1. It is hard to catch this spirit when the atmosphere of the school-room is close, hot, and heavy. Such air smothers the genius of song. Pure air for good music!

2. If from any other cause, known or unknown, the school is out of tune on any given day, and, as is sometimes the case, the prevailing spirit is ‘averse to song,’ you may quicken it by well-timed remarks, a well-told story, or by a solo or duet well rendered. If these fail, abandon the attempt for that day.

3. When the singing is to be done, however, see that all are ready before you begin. Let the leader be ready. Let the organist be ready. Let the books be in the hands of the school. Let all other services be suspended. One thing at a time in Sunday-school.

4. Have perfect silence before you begin. Call for it and secure it. Wait until you have it. Let it be *worshipful* silence, not enforced by disciplinary drill-signals alone, but by the purpose and spirit of devotion; singing is worship. Impress the school with this fact, and seek to beget in them the same reverential mood and order which you so easily command when the school engages in prayer.

5. Now for the sentiment of the song or hymn. If it has no sentiment it is not worth singing. If it has bring it out by an emphatic reading, and by illustrative and practical remarks—all of which should be of the tersest and briefest character. Long comments on a verse to be sung are ill-timed and injurious. Call the

attention of the school to the thought embodied in the verse. This will be enough.

6. Occasionally (and especially if the hymn be new to the school) let all read it in concert before they attempt to sing it.

7. The organist may now play the air (if the piece be new), avoiding all 'variations'—the organ-follies, fixings, and furbelows—which in Sunday-school are so provoking to people of good sense and true taste. Give them the *plain tune*.

8. A new song should be sung over by the leader so that the school may hear it. Let him say, 'Now I will sing this first line or first verse *three* times before you join with me. Give close attention. See how many of you will then be able to accompany me.'

9. See that all commence at once—on the very first syllable, at the same instant—heartily and distinctly. Don't even finish the first line until this is secured. Be firm and good-humoured about this and the school will readily fall in with your plan.

10. Don't scold those who *won't* sing. Scolding doesn't pay. It never made a horse drink, a bird sing, or a child good-natured. Don't notice the mouths that are shut. Commend the singing that is done, and the affectionate spirit of the leader will unite with the sentiment of the hymn to warm all hearts into voiceful sympathy.

11. Know when to stop. Don't keep the school too long on one piece, and don't devote too much of the Sunday-school session to music.

12. Use frequently the good old hymns, and train the scholars to sing them 'with a will.' 'Duke Street' may be sung in a doleful, dying way, or it may be sung till every heart is thrilled with the spirit of praise. So of the 'Portuguese Hymn,' 'Nearer, my God, to Thee,' 'Coronation,' 'Rock of Ages,' &c., &c., Teach your Sunday-schools the hymns of the Church.

13. Hold special 'Praise meetings,' or 'Services of Song,' during the week. Invite old and young to attend. Then make every such service a means of grace.



# STUDIES IN WORSHIP MUSIC.

## FIRST SERIES.

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### OPINIONS OF THE PRESS.

It is very appropriate that Mr. Spencer Curwen's volume of "Studies" should be inscribed to the memory of his father, whose work he is endeavouring to carry on. The historical portion shows a considerable amount of research. Not only have many printed books and pamphlets been consulted, but the author has had access to various minute books of churches, from which many interesting particulars, especially with regard to nonconforming denominations, have been gleaned. This first section of Mr. Curwen's book may be commended without reserve. Opinions will probably differ more with regard to the views expressed in the second part of the work. For ourselves we may say at once that we find in it far more to approve than to blame. Mr. Curwen is himself, like this section of his work, "practical," and most of his suggestions commend themselves at once to the good sense of his readers. The remarks on organ voluntaries as well as on accompaniment, are mostly very judicious, and the suggestions to those about to purchase an organ are good and to the point. With Mr. Curwen's remarks on "the style of harmony proper for congregational music" we fully agree. In the chapters on "The training of boys' voices," and "How to train a congregation," it is pleasant to be able to agree with him again. The third part of the volume gives an account of the services at several of the principal churches and chapels in London. We can recommend Mr. Curwen's book as a readable, and in many respects, useful contribution to the literature of his subject.—*Athenæum*.

A good deal of interesting information has been here got together, which those who are interested in the subject would do well to study. Psalm-singing, it is needless to say, is a practice imported into England from the Continent at the time of the Reformation. After giving a brief history of its several stages of development Mr. Curwen dwells in separate chapters on the style of psalmody peculiar to several religious bodies in the United Kingdom. The author, who displays a thorough acquaintance with his subject, alludes to the late Mr. Alfred Stone of Bristol, as the best accompanist of Church Psalmody he had ever known. Chapters on the training of boys' voices and on the training of a congregation contain many useful practical hints.—*Pall Mall Gazette*.

There is a great quantity of interesting matter collected to form these studies, and under the several heads—historical, practical, and descriptive—much that is readable, and possibly new to many, is brought together. There are some sensible remarks on chanting, some readable notes on the rhythm and notation of hymn-tunes, and the arguments for congregational singing, fairly stated, fill up the greater part of the book. There are many amusing anecdotes told which musical readers will enjoy, and there is much that is described that is both valuable and interesting. Of the book, as a whole, it may be said that it is a record of the past, a chronicle of the present, and a valuable means of reference for the future to those interested in the arguments for and against congregational singing.—*Monthly Musical Record*.

To our mind the most valuable part of the book is the third. The descriptions have the air of accuracy as well as vividness, and Mr. Curwen generally contrives not only to let us know what he thinks, but also what the persons on whom he passes judgment have to say for themselves. We may perhaps return to Mr. Curwen's book on a future occasion.—*Orchestra*.

The author has brought together a great deal of information, and given many suggestions. Methodism, of course, has a full share in the book, which is worthy of the attention of ministers, choirmasters, organists, and those who desire to improve congregational singing. Some of the opinions and suggestions presented would do good if they were generally proclaimed from the pulpits of the land. This book ought to improve congregational singing.—*The Methodist*.

The most valuable section of Mr. Curwen's book is the first, or historical portion, which shows the result of a great deal of patient research, and which forms a succinct, but tolerably comprehensive history of congregational singing in the English Church since the Reformation. Mr. Curwen's work shows a wide and intimate knowledge of the matters of which the author treats, and it is a highly interesting, and as to the great part of it, a most valuable book.—*Music Trades Review*.

From the pen of Mr. J. Spencer Curwen, who has some title to speak with authority on the subject. All who are interested in psalmody should read this book.—*Fountain*.

We know of no book that covers the ground that is so well occupied by this interesting series of papers. In one or other of the three sections of the book there is something to attract the attention of all.—*Christian*.

All who are interested in the subject of congregational singing should read this book. Mr. Curwen is a thorough musician, and he brings to bear upon the task he has taken in hand the true devotional spirit which enables him to estimate minor points at their true value. The volume is published in a cheap form, and deserves to be widely circulated.—*The Rock*.

Mr. Spencer Curwen's book on Worship Music is a model of its kind. Mr. Curwen brings learning and research to bear upon his subject, which he treats with a breadth and largeness of view which are refreshing, and which prove that the leaders of the Tonic Sol-fa movement, while they know how to advocate their own tenets, care far more for the progress of music than for any special mode of teaching it.—*Musical Standard*.

This book is a most interesting examination of the whole subject of congregational music. The treatment is anecdotal, controversial, technical, popular, practical and suggestive, having, in fact, most various and opposite merits, and the book is always lively and readable, while imparting to those specially interested most valuable information and guidance.—*Liverpool Daily Post*.

As far as it is a record of actual facts, the book possesses considerable value, and some of Mr. Curwen's critical observations are also well worth attention, for his musical cultivation is indisputable, and the subject is one to which he has devoted special attention. It is doing him no more than justice to say that persons interested in congregational singing will find many valuable hints in the book, and that its fundamental principles are esthetically sound.—*Scotsman*.

This book, by one who inherits a name indissolubly associated with the religious aspect of music, consists of researches and reflections that are almost unique. The descriptions are not mere chat. The author brings to bear on his subject just the qualifications which the subject demands—exact musical knowledge, and a sufficient general sympathy with the religious spirit of which church music is one manifestation. Organists and choirmasters will find in this book many pages more intelligible to them than to the general public, but the bulk of the book is for readers who take some pleasure in music in general and psalmody in particular.—*Literary World*.

The name of Curwen would of itself be enough to call attention to this book; but those who begin by thinking of the father, to whose memory it is reverently

dedicated, will ere long be interested in the son for his own sake. These chapters on worship music are both instructive and entertaining. Mr. Curwen writes *con amore*, and writes well, and he deals with a subject which is of great importance.—*The Baptist*.

Most of the papers here collected together have appeared in musical and other periodicals, but there is a unity of purpose throughout them all, and they readily take place as chapters in a consecutive work. Mr. Curwen is an advocate for congregational singing in the best sense, and the method of which he is a noted exponent brings such singing within the reach of almost all who will give it a fair trial. But there is much to be learnt from this volume, apart from any questions of musical notation, as to the teaching and development of church music.—*Record*.

Mr. Curwen writes with authority on congregational singing, and his treatise on it will command the respect of all those who are able to appreciate his fine discrimination in the choice of what music is suitable for the purpose, and how a pleasing result may be attained. The historical part is not without a sense of humour. But the real interest to the instructed reader lies in Mr. Curwen's criticism of the different schools of congregational singing, and on this point he writes *con amore*. The chapters on chanting and on the styles of harmony proper for congregational music are also especially valuable.—*Bradford Observer*.

The author of this useful and thoughtful work tells us that portions of it are reprinted, with additions and modifications, from various reviews, magazines, and newspapers; but the subjects are so logically and carefully arranged that this will be found no objection by the general reader. We regret that we cannot quote more extensively from Mr. Curwen's book, but cordially recommend those interested in the subject to peruse his record of many facts connected with the early history of psalmody in England, which cannot be too extensively known to lovers of congregational singing. One great merit of Mr. Curwen's book is that although he expresses his opinions freely, he is at least courteous to all who hold different views; and even those who disagree with him, therefore, will derive much pleasure from the perusal of a work which is evidently the result both of patient labour and earnest thought.—*Musical Times*.

The subject of this volume is of considerable interest and importance, and Mr. Spencer Curwen was just the man to deal with it. We commend Mr. Curwen's book to all who are interested in the subject of which it treats, and wish for it the large circulation its merits demand.—*The Sword and the Trowel*.

The book is full of useful information, and cannot fail to interest those who are practically and actively devoted to psalmody.—*Catholic Presbyterian*.

This is an interesting and instructive collection of papers upon the use of music in public worship. There are curious illustrations of changes in the ideas and styles of singing among different religious communities since the Reformation. Judicious suggestions are made about the proper use of the organ, the kind of tunes suited for congregational singing, and training in the practice of psalmody. These are followed by descriptions of the "Service of Song" in various London churches, with friendly criticisms upon their excellences and defects. The knowledge and experience of the writer give weight to his observations about the importance of making the singing thoroughly congregational, as an element of united worship, and of psalmody associations for the culture of powers, with a view to this result. Were the principles advocated in these "Studies" generally carried out, the service of praise in all our congregations would be more hearty, harmonious, devout, and impressive.—*Evangelical Magazine*.

The work should obtain a widely-extended circulation.—*Nonconformist*.

The author has collected together much valuable and interesting information respecting the singing of psalms and hymns in the English Church, and in the various places of worship of the Methodists, Baptists, and Presbyterians. The second part of the book contains many excellent hints to organists.—*Academy*.

The name of Curwen in a publication connected with music is a sufficient guarantee for its intrinsic worth. We have perused this book with much pleasure, and been greatly interested in the quaint and curious lore which is here brought together from many sources quite out of the way of ordinary readers. We cannot help giving an extract from the chapter on Scottish Presbyterian Psalmody, which shows at once the spirit of the writer, and his grasp of the subject with which he deals. The reader will find that though the book is learned it is not by any means dull. There is much in it that is amusing, and the whole is most instructive and edifying.—*English Presbyterian Messenger*.

This is a very interesting and entertaining volume, from which many a useful hint may be taken. The second part of the work has many hints and ideas of great service to those who have not had the advantage of regular training in the conduct of divine service. Country clergy especially may derive immense assistance from its pages. We endorse all that the author says about the accompaniment of hymns and psalms. It would be difficult to estimate how many congregations would send their thanks to Mr. Curwen if their respective organists would follow his wise counsel. Our author's advice on "How to teach chanting" is invaluable; wherever followed it must lead to greater reverence. The chapter on the "Training of boys' voices" is so well written that we should like to see it reprinted in the tract form and circulated widely. There are certain particulars upon which we differ from Mr. Curwen, but in the main his conclusions are thoroughly sound, and bear equal witness to his skill and experience. Lastly, having the fear of the profession before our eyes, we may say that it is not a work likely to encourage amateurs in their priggishness, but will rather lead them to further study, or at least convince them of their ignorance, both very desirable ends to be attained.—*Church Times*.







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